

MODERN LANGUAGE NOTES.

Baltimore, November, 1891.

CHAUCER AND "THE MOTHER OF GOD."

"The Mother of God" is not to be found in the list of poems rejected by the Chaucer Society in 1869, and it was not until the year 1880 that the poem was formally declared spurious. In the introduction to his (third) edition of 'The Prioresses Tale, etc.,' published in the latter year, Prof. SKEAT includes the poem among CHAUCER's authentic works, and says of it: "Translated from the Latin; attributed to Chaucer in 1490 (*sic*); apparently genuine." This last expression was doubtless written before the Chaucer Society rejected the poem, for Prof. SKEAT, in his edition of the 'Minor Poems' (1888), declares "The Mother of God" to be the work of OCCLEVE. All critics now agree that OCCLEVE, and not CHAUCER, was the author; but the fact that Mr. STOPFORD BROOKE, in his admirable little 'Primer of English Literature' (1887), has still retained the poem as CHAUCER's, though seven years had elapsed since its rejection, makes the discussion of its spuriousness an interesting one. Several notes have been written on the subject by critics, but no one has as yet gathered together the facts that show clearly that the poem is Occlevian and not Chaucerian. In *Anglia* (iii, 183; iv, 101 (Anz.); vi, 104), Dr. JOHN KOCH has given several short but valuable notes on the authorship of "The Mother of God," though most of them are hardly more than suggestions.

The poem, which consists of twenty seven-line stanzas, was first published by Dr. JOHN LEYDEN (1775-1811) in his edition of 'The Complaynt of Scotland,' Edinburgh, 1801, and it is included in his Preliminary Dissertation to that work, pp. 87-92. LEYDEN's copy is from the Edinburgh MS., and this manuscript contains a system of Theology, composed by JOHN DE IRLANDIA, a noted theologian, who flourished during the last half of the fifteenth century, and who wrote this system in 1490. His references to CHAUCER are interesting:

"I know yt Gower, Chauceir, the monk of

berry (Lydgate), and mony wther, has written in Inglis tong richt wisly, induceand personis to lefe vice and folow vertuis." And again: "And sene I haue spokin samekle of this noble and holy virgin, I will, on ye end of yis buk, write one orisoun yat Galfryde Chauceir maid, and prayit to yis lady; and yat I be not eloquent in yis tounge as was yat noble poet, I will writ her twa orisounes in Lattin, etc."

JOHN DE IRLANDIA very likely had the Selden MS. from which to make a copy, and hence his ascription of the poem to CHAUCER is of very doubtful authority.

"The Mother of God" is found in three manuscripts:

1. MS. Phillipps 8151—library of the late Sir THOMAS PHILLIPPS, Cheltenham. There are sixteen other poems in this MS., all by OCCLEVE. A catalogue of these poems was given by GEORGE MASON in the Introduction to his edition of some of 'Occleve's Poems,' 1796; but "The Mother of God" is *not* printed in this volume, nor is this MS. copy "the only known copy" of the poem in existence. Prof. SKEAT makes these two erroneous statements in the 'Minor Poems,' p. viii.

2. Arch. Selden B. 24 (about 1460-70; Prof. SKEAT says, "Apparently written in 1472")—Bodleian Library.

3. MS. 18. 2. 8 (about 1490)—Advocates' Library, Edinburgh.

As far as I can learn, "The Mother of God" was not printed in any edition of CHAUCER before that of BELL (1856). Dr. MORRIS's (Aldine, 1866) text seems based on the Selden MS. copy, which, he says, is "more accurate" than the copy published in *Notes and Queries* from the Edinburgh MS. In quality, these two copies seem about equal, but the Phillipps MS. is superior to both. This latter statement receives its confirmation in the fact that as Dr. MORRIS's text contains many faulty lines, we are compelled to have recourse in almost every instance to the Phillipps copy in order to correct them and to reduce them to regularity. We now come to the real question before us.

First, let us examine the evidence against Chaucerian authorship:

1. *The manuscripts.* The best and the oldest of the three (the Phillipps) does not name

CHAUCER as the author of the poem. The Selden is the only MS. of the three that contains any other piece by CHAUCER; but its scribe was very reckless in his colophons. He attributes "The Complaint of the Black Knight," which is obviously by LYDGATE, to CHAUCER by a misleading colophon. In like manner, this learned scribe put at the end of several other poems, "Quod Chaucere," which poems are "plainly not Chaucer's at all." In the same way, "The Mother of God" is marked, evidently without any authority whatever for such marking, "Explicit Oracio Galfridi Chaucere." The Edinburgh MS. has the same colophon at the end; but not content with this, the scribe puts at the beginning, "Incipit Oratio Galfridi Chaucere." And these colophons are the only things that connect the poem with CHAUCER.

The Edinburgh MS. and the Selden MS. are evidently closely related. The first varies from the Phillipps in five hundred and fourteen cases, and from the Selden in three hundred and five cases. But the variants, in both instances, are very different. In the first instance, Edinburgh *vs.* Phillipps, many clauses, phrases, and even whole sentences are entirely different, not to speak of the different words employed in the same place in each. But in the second instance, Edinburgh *vs.* Selden, nearly all of the variants are those of the different spellings of the same word in each. As the Edinburgh MS. is about twenty years later than the Selden, and as both are Scottish, it is possibly an indirect copy of the Selden; and hence, while copying the substance of the poem, the scribe did not fail to add the colophon at the end, and also to put one at the beginning by way of a flourish.

2. *The faulty rime of the poem.* At l. 64 occurs the rime of *honour* (vb.): *curē* (n.). This can be corrected by reading, according to the Phillipps MS., *honurē*, thus making the word an inflected infinitive. If this be objected to, the rime must be taken either as a license or as a fault. CHAUCER admitted such a rime in his "Complaint of Venus"—*aventure: honoure* (l. 22). But it must be remembered that this poem is a translation, and that CHAUCER was very much restricted in its rimes; for he says, l. 79 f.:

"And eek to me hit is a greet penaunce,
Sith rym in English hath swich scarsitee,
To folowe word by word the curiositee
Of Graunson, flour of hem that make in Fraunce."

3. The contents of the "A. B. C." and "The Mother of God" are so much alike that it is hard to believe CHAUCER would have written or translated two poems on the same subject (KOCH). Both are orisons to the Virgin, and both are made up principally of despairing ejaculations for help from the power and wiles of the Evil One. Both are filled with the same extravagant ascriptions of "honor and virtue and goodness and love" to the mother of Christ, and in both the forms of address are very similar.

The conclusion to be drawn from these three arguments is this: The only thing that ascribes the poem to CHAUCER is a mere colophon at the end of a MS. copy, the scribe of which is noted for his ascription to CHAUCER of poems for which he could find no author. CHAUCER was then the most distinguished English poet, and why was it not only too easy to put off on him much of the anonymous work of the period after his death?

Second, let us notice the arguments for Occleavian authorship:

1. *The manuscript evidence.* As this was the strongest argument against Chaucerian authorship, so it is the strongest for Occleavian authorship. As has been said, "The Mother of God" is preserved in the Phillipps MS. together with sixteen short poems, all of which sixteen poems are undoubtedly the work of Occleve. Again, this poem is No. ix in the collection, has the title of "Ad beatam Virginem," and commences with the words, "Modir of God;" while No. vi, in the same collection, has the same title and commences "Modir of lyf." The question, therefore, naturally suggests itself: How is it possible that a poem of CHAUCER should thus have crept right into a mass of OCCLEVE's poetry?

2. *The faulty rime.* This can be easily explained by OCCLEVE's rimes. In his "Ballad to Sir John Oldcastle," *honure* (inf.) rimes with words in *-ure*, as *endure* (stanza 28); while *honour* (sb.) rightly rimes with words in *-our*, as *sour*, *errour*, *favour* (stanza 37) (KOCH).

3. The manner and spirit of "The Mother of God" strongly resemble the manner and spirit of OCCLEVE's poems. OCCLEVE owes nothing to external nature: there is not a breath of spring in any of his poetry. He is entirely subjective, having passed most of his time in making poems, whose only subjects are the errors of a misspent life, addresses to princes and patrons, and exclamations of distress to the Holy Virgin. In the last category, "The Mother of God" may be classed. Its whole tone reminds a reader of the despairing, the miserable, the pitiful tone of much of OCCLEVE's poetry.

Dr. FURNIVALL says somewhat enigmatically: "No one can suppose that poor Hoccleve had the power of writing his Master's 'Mother of God';" and Prof. SKEAT adds: "After all, it is only a translation; still, it is well and carefully written, and the imitation of Chaucer's style is good." My own belief is, that OCCLEVE, burdened with debt, tainted by the morals of a licentious court, without the wide sympathy and the sunny genius of CHAUCER, and devoted to a life of indolence and debauchery, gave vent at some time or other to his miserable feelings in these lines addressed to "The Mother of God."

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A NEW EXEGESIS OF PURGATORIO xix, 51.

PURGATORIO xix, 51 is one of the most variously interpreted of the intrinsically less important passages of the 'Divina Commedia,' nor can any of the numerous explanations heretofore offered be regarded as satisfactory.

The context of the passage is as follows. While seeking their way from the fourth to the fifth circle of Purgatory VIRGIL and DANTE are confronted by an angel, who exclaims to them: "Venite, qui si varca."

Mosse le penne poi e ventillonne,
Qui lugent affermando esser beati,
Ch'avran di consolar l'anime DONNE.

He moved his pinions afterwards and fanned us,
Affirming those *qui lugent* to be blessed,
For they shall have their souls with comfort filled.
(LONGFELLOW'S Translation.)

The allusion is to St. Matthew v, 5, *Beati qui lugent, quoniam ipsi consolabuntur*, the latter clause of which is evidently paraphrased by DANTE in the words

Ch'avran di consolar l'anime donne.

The difficulty consists in explaining the use and meaning of the last word, *donne*.

SCARTAZZINI, in the commentary to his edition of the 'Divina Commedia,' has classified the various attempted interpretations of the passage in question, and it will be to the point to quote from his annotations some of the more striking glosses there recorded (ed., vol. ii, pp. 344, 345):

DONNE: qui il *Vellut.* traduce Dante nell' inintelligibile, scrivendo: "cioè, De l'anime gentili, che di tal vitio si purgavano." Alcuni, sa Iddio secondo qual etimologia, prendono *donne* (*done*?) nel senso di *dono*, e spiegano: "avranno dono di consolare le anime loro"; *Lan., Ott., Buti.* Il *Castelvetro* poi (nelle sue *Giunte alle Prose del Bembo*) vuole che *donne* sia qui posto per *donde*, per modo che il senso sarebbe: "Avranno di che consolare le anime." Ma da quando in quà, e secondo qual grammatica si può dire: *Aver donde di consolare?* Il *Dan.* ed il *Vent.* spiegano: *signore di sè medesime, perchè saranno libere*; ma in allora cosa ha mai che fare quel *di consolar*? I più prendono *donne* nel significato proprio di questo termine=*signore, padrone*, e spiegano: Le anime loro saranno signore da potersi consolare; o: essi avranno l'anime posseditrici di consolazione; così *An. Fior., Benv. Ramb., Lamb., Torel., Pogg., Biog., Costa, Ces., Borg., Wagn., Tom., Br. B., Frat., Greg., Brun., Andr., Triss., Ben-nass., Franc., Perez, Blanc, ecc., ecc.*, e noi dobbiamo confessare di non saper proporre interpretazione migliore, sebbene anche questa non ci voglia andar troppo a grado.

I believe that the true exegesis of this verse consists in explaining the word *donne* as the abridged past participle of the verb *donare*, according to which the rendering would be: "For they shall have their souls *gifted, endowed* with consolation." The formation and use of so-called "abridged participles" in the first conjugation is so general in Italian, that though I am not able to cite a single other occurrence of the abridged participle of *donato* (the coincidence of form with the noun *dono* in the masculine singular would operate to prevent its use), there seems to be no reason to deny its occurrence here, where the sense is

evidently so appropriate. Again, I am not in a position at the present writing to cite examples of the employment of *donato* with the preposition *di*, but this construction with the similar participle *dotato* occurs twice in the *Paradiso* (v, 24 and xii, 141), and is so natural to the spirit of the Italian language as to occasion no question. The difficulty of the form *donne*, where *done* should have been expected, is easily removed by a comparison of *Purg.* xxv, 135, where, to meet the exigencies of the rime, DANTE uses *imponne* for *imponere*.

To my mind a very convincing proof of the correctness of the view above given, is found in a passage of the 'Vita Nuova,' in which the resemblance to *Purg.* xix, 51 is so strong that it is difficult to believe the verse of the 'Vita Nuova' was not consciously or unconsciously in the poet's mind when he penned the line of the *Purgatorio*.

The passage of the 'Vita Nuova' occurs in Chap. xxxii, end of strophe 3, and reads as follows (the death of Beatrice is the burden of the poem):

Ma n'ha tristizia e doglia
Di sospirare e di morir di pianto,
E d'ogni consolar l'anima spoglia,
Chi vede nel pensiero alcuna volta
Qual ella fu, e com'ella n'è tolta.

It will be seen that the verse here italicized corresponds in every word but one with that under consideration, and, what is peculiarly noteworthy, that the word *spoglia* is an abridged participle forming an exact counterpart, with precisely opposite meaning, to the rendering here proposed.

If the exegesis here advanced should be accepted by scholars, this must certainly be regarded as, in a small way, a remarkable case of a mere turn of expression in DANTE having, for hundreds of years, baffled the efforts of an unbroken line of commentators. It might be added that, as a matter of typography, it would be more consistent if the editors were to print *beati*, *Purg.* xix, 50, in italics as a Latin word (rather than in Roman type as an Italian word):

Qui lugent affermando esser *beati*,

to correspond with the Latin form of the beatitude in St. Matthew, *Beati qui lugent*.

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THE MIDDLE ENGLISH *blaunner*.

In a note to line 129 of his edition of 'Libeus Desconus,' KALUZA attempts to show that the Middle English word *blaundener* (which we also find spelt *blaunner*, *blanchmer*, *blaundemere*, etc.) cannot be derived from French *blanc-de-mer*, as is supposed by MURRAY, in his 'New English Dictionary.' According to KALUZA, the second part of this word has nothing to do with French *mer*, but must be connected with French *ner=noir*, 'black.'

"*Blaunner*," he continues, "wäre also weiss-schwarz, weiss und schwarzes pelzwerk, also hermelinpelz, der mit den schwarzen schwänzchen des tieres noch verziert wurde" (s. Alvin Schultz, 'Höf. leben' i², p. 358). Diese Vermutung wird zur gewissheit erhoben, wenn wir vergleichen 'Rich.' v. 6526: *And a robe i-furryd with blaun and nere*, wo beide bestandteile der composition noch deutlich getrennt sind. Aus dieser verbindung *blaun and nere* mag dann durch corruption *blaundenere* entstanden sein und daraus wieder *blaundemere*, andrerseits bei wegfall von *and*: *blaunchmer* aus *blaun[ch]ner*."

Unfortunately this argumentation lacks the support of the MSS. There is no occurrence of *blaun and nere*. Indeed HENRY WEBER ('Metrical Romances,' Edinburgh, 1810, ii., p. 255), in putting *blaun and nere* in his text, altered the MS. (of Caius College, Cambridge) which unmistakably reads: *blaundenere*. The other MSS. in which this passage is extant, offer the following spellings: *blaundynner* (Trentham), *blandener* (Douce), *blammer* (Arundel). The black letter print of WYNKYN DE WORDE, of 1509, reads: *blaundemere*.

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THE LANGUAGE OF MADAGASCAR.

The natives of this large and important African island are divided into numerous tribes, all of which, although differing considerably in physical characters, speak dialects of a common language. The dark tribes of the western part of the island, known by the general name of Sakalavas, were formerly the most powerful, but since the introduction of firearms the Hovas of the central highlands, who

are smaller and lighter, and are allied to the more eastern tribes, have established their supremacy over nearly the whole island. The Malagasy language belongs to the so-called Malayo-Polynesian group, which also includes the Melanesian dialects of the West Pacific, and its nearest allies are said to be either these dialects, or the language of the Philippine and adjoining islands.

The Hova words in the following Malagasy vocabulary are taken from the Rev. Dr. GRIFFITH'S 'Malagasy Grammar,' and the Sakalava words from DRURY'S well-known 'Adventures in Madagascar.' From a casual glance it might be supposed that few of the Sakalava words are the same as those of the Hova dialect. A little consideration, however, reveals the fact that the only difference in many cases is one of orthography. It is evident that DRURY spelt his Malagasy words as they were pronounced and sounded to English ears, and hence they differ in appearance from the Hova words, which are pronounced as in French, that is, the vowels have the French sounds. A few examples, in which the Sakalava words are reduced to the Hova form, will show what is meant.

English.	Malagasy.	
	Hova.	Sakalava.
above	irery	earare [irery]
bad	ratsy	rawsthe [rautsy]
dead	maty	morte [morty]
five	dimy	deeme [dimy]
long	lava	lavvar [lava]
pot	vilany	velonghe [vilany]
salt	sira	serer [sira]

The vowel *a* of the Hova words is represented in DRURY'S by *ar*, *er*, *or*, *aw* or *oy*; those of *e* by *ay*; *i* by *ea* or *ee*; and *o* by *u*, *au*, or *ow*; *y* at the end of a word by *e*; the syllable *ak* by *uc*, *och* or *uck*, and that of *an* (as in *mangha*) by *mon* or *mun*.

ENGLISH AND MALAGASY VOCABULARY.

English.	Malagasy.	
	Hova.	Sakalava.
Able	Mahay, hay	ambunna
above		
accurately	marina	
accuse (to) of	miampanga	

English.	Malagasy.	
	Hova.	Sakalava.
accustomed to	zatra	
acquainted (to be) with	mahalala	
advice	anatra	
advise (to)		mearnorro
afraid	matahotra	merterhocks
afraid (to make)	mampitaho-tra	
again	indray	
agree (to)		melongore
agree (to) with	miray saina	
alike (to be)	amy	
alive	mitovy	
all	rehetra	valu
	anio tontolo	earbe
all day	andro, mandritry ny andro	
allow (to)	mamela	
almost	saiky, madi-va	
alone	irery	earare
anger		maluke
angry	tezitra	
animal	zava-man-an'aina	
ankle		pucopuke
annoint (to)	manosotra	
answer (to)	mamaly	mungonore
appearance	tarehy	
arise (to)		fuher
arm	sandry	vorecka
arrow		anucfalla
ascend (to)		munonego
ashamed of (him)	menatra (azy)	
asleep		lentey
ass	ampondra	
ask (to)	mangataka	munortoak
ask (to) for	mangataka	(beg)
ask (to) leave	miera	
assembled (pp.)	tap'angona	
astonished at(him)	gaga (azy)	
ate (v. a.)	nihina na (past t.)	
attend (to) to	mitandrina	
awake (to)	mifoha	
awkward	tsy kinga	

Back		Lambosick
bad	Ratsy	rawsthe
bade (p. t.)	nandidy	
barrel	gamela	
basket		harro
be (to) (I am here)	eto aho	
(I was there)	tany aho	
bean		antuck
bear (to)	mahazaka	
be equal (to) to		

English.	Malagasy.		English.	Malagasy.	
	Hova.	SAKALAVA.		Hova.	SAKALAVA.
beat (to)		fufuho	build (v.)	manorina	
beaten (pas. p.)	kapohina		built (pp.)	aorina, nano- rina	
beautiful	tsara-tarehy		bull		o m e l a y - loyhe entek
beauty		sengger	burden		
bed		keban	bury	mandevina	
beef		haner	business	raharaha	
before		ungulore	manan - dra- raharaha		
before long	rehefefa		busy (to be)	mividy (p.t.)	mevele
behind		offaro	buy (v. a.)		and reek - enna army
believe (v. a.)	mino		by and by	rehefefa	
believed (pas. p.)	inoana				Annac k a n - ombay
between	anelanelany		Calf (cow)		veete
bid (to)	mandidy		calf (leg)		kyhu
bidden	asaina		call (v. a.)	miantso	
bird	vorona		called (pas. p.)	antsoina	
bit (p. t.)	naneikitra	m u n g h a - hechs	call (to) upon	mamangy	
bite (to)	maneikitra		can	mahay, ma- haza	
bitten	kekerina	merfaughts	candle	labozy	charreck lacker
bitter	mangidy	minetay	canoe		
black	mainity		care (to) about	manahy	
blaze (to)	mirehitra	chemerheter	cargo	entan-tsam- bo	
blind		raw	carry (to)		entu
blood	ra		cat	saka	chacker
blot (a)	pentinpentina	chuffu	catch (v.)	misambotra	sumboro
blow			cattle	omby sy on- dry	omebay
blue	manga		caught	nisambotra	
blunt	dombo		caught (pp.)	samborina	
boast (to) of	mandoka	mundavy	cause	fototra	
boil (to)			celebrated	malaza	
bold	sahy	towler	certainly	tokoa	
bone		arrongher	chair	seza	mernercollu
bosom		folohake	change (to)		
bottle (n.)	tavoahangy		cheap	mora	fawho
bottom (at the)	am-bodiny		cheek		
foot of	nividy (past t.)	ranafalla	chicken	akoho vavy	anak
bought (v. a.)	vidina		child	zanaka	
bought (past p.)			children	zanaka	somo
bow	vata	jorzarloyhe	chin		
box	zazalahy	moftu	chip	tapa-kazo	
boy			chisel (n.)	fandraka	mechueore
bread	mamaky (p. t.)		choose (to)	fidina	merrere
break (v. a.)	sakafo ma- raina		chosen (pas. p.)	madio	merlu
breakfast		trotter	clean		
breast		oyngha	clear	kinga	
brick	birike		clever	mananika	munganeeh- er
bring (v. a.)	mitondra		climb (to)	mitafy	
broke (v. a.)	namaky (p. t.)	foluck	clothed (to be)	fitafiana, ak- anjo	
broken (pas. p.)	vakina		clothes	rahona	rawho
brother	rahalahy, an- adahy	royloyhe	cloud		merauho
brought (v. a.)	nitondra (p. t.)		cloudy		kuholoyhe
brought (pas. p.)	entina		cock	akoho lahy	woornew
brown	mavo		coco-nut		

English.	Malagasy.		English.	Malagasy.	
	Hova.	Sakalava.		Hova.	Sakalava.
cold	mangatsi-aka	merninehy	differ (to) from	tsy mitovy amy	
colour	soratra		diligent	mazoto	
comb		morrotondro	dinner	sakafo antoandro	
come (to)	avy	haveer	dirty	maloto	merlauchs
came,	tonga		discouraged	kivy	
come along		aloyho	disgrace (to)	mahafa-baraka	
come in (pp.)	tafiditra		dish		amprondrer
common		munto	disobey (to)	mandika lalana	
companion	namana		distance	fahalavirana	
compel (to)	manery		divide (to)		vackue
conceal (to)	manafina		dog	amboa	amboer
consent (v.)	maneiky		dollar	farantsa	
cook (to)	mahandro		done		effer
copy (to)	mandika		door	varavarana	varavongher
corpse	faty		door (at the)	am-baravarana	
cotton	landihazo	hawsey	doubt (to)	miahana-hana	
could	nahay, nahazo		" (no)	tokoa	
count	manisa		drank (v. a.)	nisotra (p. t.)	
country (in the)	an-tsaha		dream (to)		munganosee
cover (to)	manarona		dressed (to be)	mitafy	
cow		omebayvova	drink (v. a.)	misotro (p. t.)	
coward		merwoogo	drunk (pas. p.)	sotroina	woersekarefe
crooked		maluke	dry (to)		mungetter-hetter
crossed (pp. water)	tap'ita		duck		cherere
cry (to)	mitomany	tomonghe	dust	vovoka	lembook
cupboard	lalimoara		dwelling (a) place	fonenana	
cut (v. a.)	mandidy (p. t.)		Ear	Sofina	Sofee
cut (v. a.)	nandidy (past t.)		earnestly	fatratra	
cut (pas. p.)	didiana		earth		tonna
Dare (to)	Sahy	myeak	east		teenongher
dark	maizina	annakampeller	eat (v. a.)	mihinana (p. t.)	humonner
daughter	zanakavavy	hawndro	eaten (past p.)	hanina	
day	andro		egg	atody	tule
days (three)	hateloana		eight	valo	varlo
" (four)	hefarana		eighty		varlofolo
" (five)	hadimiana		elbow		hehu
" (six)	henemana		enemy		raffaloyhe
" (ten)	hafoloana		enough		tondra
deacon	diakona		epistle	episitily	
dead	maty	morte	equal	toraka	
deaf		merrengha	" (to be) to,		
dear (in price)	sarobidy		bear (to)	mahazaka	
debt	trosa		escape (to)	mandositra	
deep	lalina		-est (superlat.)	indrindra	
depart (v. n.)	miala		even	nadia-aza	merer
departed (v. n.)	niala (past t.)		evening		arever
depend (to) upon	matoky, mi-ankina amy		every day	isan'andro	
destroy	mandrava		" month	isam-bolana	
dew		aundew	" year	isan-taona	
differ (to)	tsy mitovy		expect (to)	manantena	

English.	Malagasy.		English.	Malagasy.	
	Hova.	Sakalava.		Hova.	Sakalava.
expend (to)	mandany		forget (to make)	mampanadi-	
eye	maso	mossu	forsake (to)	no	
eyebrows		volohond-	forsook (p. t.)	mahafoy	
eyelids		ring	forsaken	nahafoy	
		volohak	fortunate	foy, afoy	
Face	Taoa		forty		moss
fall	potraka		fought (p. t.)	niady	effuctfolo
fallen (pp.)	potraka		found (pas. p.)	hita	
fell (pas.)	potraka		four	efatra	
fall (to)	mitatsaka		" times	inefatra	effutchs
" (to cause to)	mampilatsa-		" pence	roavoamena	
	ka		fowl	akoho	
" (to) from	mianjera ao		frequently	matetika	
	amy		friday	zoma	jumor
" (to) into	mianjera an-		friend	sakaiza	lonego
	aty		fright		mertaw-
" (to) off (to shed)	mihintsana		fruit	voankazo	hontchs
" (to) on	mianjera ao		fry (to)		woeranzo
	ambony		full	feno	mungendy
falsehood	lainga		full of (them)	feno (azy),	fennu
famous	malaza			henika(azy)	
fan		Fernimper	fur	volo male-	
far from (him)	lavitra (azy)			my	
fast	mafy		Garden	Tanimboly	
fat		vonedruck	garment		Sekey, lam-
father	ray	royya, arber	get (to)		ber
feathers		volo	got (p. t.)	mahazo	
fetch (to)	maka	mungolor	" (pp.)	nahazo	
fetch (pp.)	alaina		get up (to)	azo	
fierce	masiaka	folod e i m e-	girl	mifo	fuhavvo
fifteen		amby	give (to)	zazavavy	jorzoram-
fight (to)	miady	mealloor	gave	manome	peller
fine (a)	sazy	tonedro	given	nanome	youmayow
finger		oho	give (to) leave	omena	
finerail		offu	" (to) trouble to	mamela	
finish (to)	mahavita	feer	glad	manahirana	
fire		merminter	glass	faly	
fish		fettook	gloves	fitaratra	
fishing			go (to)	gan-tanana	
first			went (v. a.)	mandeha(?)	
fits (it)	antonona		" away (v. a.)	nandeha (p. t.)	mundaher
five	dimy	deeme	" home	niala(past t.)	
five times	indimy	lellar	go (to) home	nody	
flame		nofuch	" (to) out	mody	
flesh		tumeeling	" (to) straight on	mivoaka	
fly (to)			" (to) with	mizotra	
fog	zavana			miaraka am-	
follow (v. a.)	manaraka		goat	iny	osa
followed (pas. p.)	arahina		God		Deean, Ung-
fond (to be) of	tia, ta-, te-		gold		horray
fool		addoller	gone	volamena	
foot	tongotra	feendeer	good	lasa	volarmaner
" (at the) or bot-	am-boding		goose	tsara	suer
tom of				vorombe	onego onego
forbid (to)	mandrara				
forbade (p. t.)	nandrara				
forbidden	rarana				
forget (to)	manadino				

English.	Malagasy.		English.	Malagasy.	
	HOVA.	SAKALAVA.		HOVA.	SAKALAVA.
grandchild		zaffu	hole	loaka	lavvock
grandfather		zozachloyhe	honey	tantely	tentala
grandmother		rozackampeller	horse	soavaly	sawaller
grapes	voaloboka		hot		moy
grass	ahitra	hahhetchs	house	trano	trangho
gravy	ro		house (in the)	an-trano	
great	lehibe	bay	how do you do?		tohosuer?
green	maitso	muchue	how many?	firy?	fera
grey	fotsifotsy		how many times?	impiry?	
grief	fahoriana		humble	manetry te-na	
grind (to)		sungheru	hundred		zawto
grow (v. a.)	maniry	metombo	hundred thousand	irayhetsy	
guess (to)	manao kito- atoa		hungry	noana	homerserray
			hurry (to) (v. a.)	mandondona	
Habit (to be in the)			" (to) (v. n.)	manaofain-gana	
of	Mazana		hurry (in a)	maika	
had (v. a.)	nanana (p.t.)		hurt (pp.)	voaratra	valley
hail		avandrar	husband		
hair	volo	volo			
half of it	ny antsasany		I	Aho	
hammer		furnurore	I	izaho	zawho
handkerchief	mosara		idea (an)	hevitra	
handle	zarany		ill	marary	
hand	tànana	tongher	impose (to) upon	manambaka	
hard	mafy (see iron)		incite (to)	mamporisi-ka	
hark		metmore	increase (to) (v.a.)	mampitombo	
hat	satroka	satook	" (to) (v.n.)	mitombo	
hatchet		fermackey	inform (to) of	milaza	
have (v. a.)	manana (p.t.)		instead of	misolo	
he	izy (lahy)		intend (to)	mikasa	
head		luher	invite (to)	manasa	
hear (v. a.)	mandre	merray	iron	vy	ve
heard (v. a.)	nandre (p.t.)		island		noso
" (pas. p.)	re		it	azy (zavatra)	
heart	fo	fu	it	izy (zavatra)	
heat		merfanner	its	-ny (zavatra)	
heavy	mavesatra		it is not that	tsy izany	
heel		hehu			
help (v. a.)	manampy		Jar		Senevolo
helped (pas. p.)	ampiana		jealous		nermerrothe
hen		coohovoova	jest	vosobosotra	somoneger
her	-ny (vavy)		joint		sandre
her	azy (vavy)		just (the)	marina	
here	eto	inteer			
hide (to)		mevonoor			
" (to) from	miery		Keep (v. a.)	Mitahiry	
high	avo		kept (v. a.)	nitahiry (p.t.)	
hill	havoana	vohicht	kept (pass. p.)	tehirizina	
him	azy (lahy)		key	fanalahidy	timpaughho
hive (to)		melomboz-zar	kick		vonu
his	-ny (lahy)		kill (v. a.)	mamono	
hoe		soro	killed (pass. p.)	vonoina	
hog		lambo	kind	mora	
hold (to)	mitana		kind-hearted	malemi-fanahy	

English.	Malagasy.		English.	Malagasy.	
	Hova.	Sakalava.		Hova.	Sakalava.
kindness	fahamorana		long (a) time ago	ela	alelur (long whiie)
king		panzaccar	look (to) at	mijery	merchinsover
kitchen	lakozy		" (to) at	mitazana(raha lavitra)	
kite		perponge	" for (to)	mitady	
knee	antsy	luhalleck	loss		lavo
knife	mandondona	messu	lost	very	
knock			lost (pp.)	very	
know	mahalala		loud	mafy	
knew	nahalala		louse		hough
known	fantatra		love (to)	tia, ta-, te-	taark
			low		eever
Lake (a)	Farihy		Mad		Tounzaccar
lamp	jiro		make (to)	mahavita	
land		tala, tonna	" (v. a.)	manao (p.t.)	
large	lehibe	bay	made (v. a.)	nanao (past t.)	
large enough for	omby (azy)		" (pass. p.)	atao	
(it)			man	lehilahy	loyhe
laugh (to)	homehy		many	maro	mawrow
law	lalàna		market (in the)	an-tsena	
lay (to) down		mundravo	marrow		manuckover
lazy	malaina		master (a.)	tompo	
lead	firaka	ferock	me	ahy	
leaf	ravina	ravven	mead		toak
lean (to)	miankina	merheer	measure (v.)	mandrefa	
learn (to)	mianatra		meal	hena	
lefthand		tongher av-veer	medicine	fanafody	
leg		tomebook	men (people)		hulu
leisure (at)	malala-draharaha		melt (to)		tennoo
lemon		voersana	messenger	iraka	
lend		mungaborro	midnight		mutuagalla
let	aoka		middle (in the) of	eo afovoany	
" (to) (allow)	mamela		milk		ronvenu
" (p. t.)	namela		million	iray tapitrisa	arlla
" (pp.)	avela	ellyfoy	mind (n.)	saina	
" (to) go			" (to) (care about)	manahy	
letter (n.)	teratasy		mist	(see 'fog')	
lick (to)		lalouw	monday	alatsinainy	alletenine
lid	takotra, rakotra	mervanda	money	vola	
lie (to)			monkey		vergee
lift (to)	mambata		month	volana	
lifted (p.p.)	bataina		moon	volana	voler
light (adj.)	maivana		moonlight	dia-volana	
like (to)			morning	maraina	emerrawka
" (should)	tia, ta-, te-		mother	reny	rana
" (would)			mountain	tendrombohitra	
likely	tokony	soneghe	mouse	totozy	marlarvo
lips			mouth	vava	voovor
listen (to)	mihaino	kala	much	betsaka	
little	kely	valu	mud		futuck
live (to)		attenhaner	my	-ko	
liver		roso	Narrow	Ety	
lizard		crur	navel		fuetch
lobster		verloller			
locust					
long (adv.)	ela				
"	lava	lavvar			

English.	Malagasy.		English.	Malagasy.	
	Hova.	Sakalava.		Hova.	Sakalava.
near (nigh)		merreeno	play (v.n.)	milalao	
neck		woozzo	pleasant		mertarva
needle		fingihits	plunder		mundravor
net		arratto	point		melrondroer
night	alina	aulla	point (its)	ny tendrony	
nine	sivy	seve	poison		vorick
ninety		seve folo	poor		rarrock
no		charra	populous	be olona	
north		avarruchs	pot (n.)	vilany	velonghe
nose		oroong	potatoes		ovemarme
not	tsy		power	hery	
not again	tsy intsony		praise (v.a.)	midera	
no more	tsy intsony		praised (pass. p.)	deraina	
not at all	tsy-akory		pray (v.n.)	mivavaka	
nothing		shemishe	presently	rehefa	
now	ankehitriny		pretend (to)	mody	
			prevent (to)	misakana	
			print (to)	manonta	
Oath		Mefontorr	probably	tokony	
obstinate	maditra		protect (to)	miaro	
often	matetika		purse	kitapombola	
oil	solika	tongon tong-	put (to)	mametraka	
		her	" (p.t.)	nametraka	
old		antichs	" (p.p.)	apetraka	
once	indrai - man-		" (to) to death	mamono	
	deha				
one	iray	eser	Quench (to)	Mamono	
one by one	tsirairay		quick		merlacky
on fire	may				
open		sucorffu	Rain	Ranonorana	
open (to)	manokatra		"	erana	orer
opened (pp.)	sokafana		" (gentle)	erika	
opinion	hevitra		rainbow		avvar
orders	didy, teny		reach (to)	mahatratra	
orphan	kamboty		read (to)	mamaky te-	
ought	tokony			ny	
our	-nay		" (p.t.)	namaky te-	
our	-ntsika		" (pp.)	ny	
outside the house	ala-trano			vakina	
ox	omby	vositchs	ready	vonona, mio-	
				mana	
Papa	Ikaky		reap	mijinja	
paper	taratasy		rebel (to)	miodina	
patient	maharitra		receive (v.a.)	mandray	
pay	mandoa		received (pass. p.)	raisina	
paid	nandoa		recover (to) (get	manaritra	
paid (pp.)	aloe		well)		
peep (to) at	mitsirika		recovered	nanaritra	
penny	ilavoamena		red	mena	maner
people		hulu	rejoice	mifaly	
pepper		saccasero	" (to) at	mifaly noho	
perhaps	angamba		relation (n.)	havana	
perplex (to)	manahirana		relations	havana	
pig	kisoa	lambo (hog)	rely (to) upon	matoky	
pigeon		dahew	remains (what)	ny sisa	
pillow	ondana	ounder	remind (to) of	mamfahatsi-	
pipe		keloyhe		aro	
plant		fu m b u l a y-	report	tsaho, filaza-	
		her		lazana	
play	tsilalao		request	hataka	

English.	Malagasy.		English.	Malagasy.	
	Hova.	SAKALAVA.		Hova.	SAKALAVA.
responsible (to be)	miantoka		shaken	hetsiket- schina	
return (to) (a.n.)	mamerina		shall be (future t.)	ho	
" (to) (v.n.)	miverina		shallow	marivo	
returned (v.n.)	niverina (past t.)		shame		manghitchs
ribs		towlertaka- zuak	sharp (clever)	kinga	
rice	vary	manzarry	"	maranitra	
riches	harena		sharpen (to)	nandranitra	
righthand		tongher ov- anna	" (to)	monasa	
ripe		mossock	shave (to)		haharu
rise (v.)	miposaka	fuher	she	izy (vavy)	
rose	niposaka		shed (to)	mihintsana	
risen (pp.)	niposaka		sheep	ondry	oundy
rise, stand (v.n.)	mitsangana		shilling	kirobo	
rose, stood (v.n.)	nitsangana (past t.)		shine (to)	mamirapira- tra	
river	ony		shone	namirapirat- ra	
road (a.)	lâlana		ship		sambo
rope	mahazaka	tolle	shirt	lobaka	commeser
rough		meruffa	shoe	kiraro	hungermaro
run (v.n.)	mihazakaza- ka	lomsy	shoulder		soroke
" (to) away	mandositra		short		fuher
rush, (a) reed?	zozoro?		shut	mandrindri- na	
Sad	Ory		" (n.)	nandrindri- na (past)	
sail		loy	" (pp.)	arindrina	
salt	sira	serer	" the door		arrahdingho
sand		fasse	sick		merranza
saturday	asabotsy	serbooche	side		tohazuck
save	mamonjy		silver	valafotsy	voler futey
saw (n.)	tsofa		" chain	tongalika	
scissors	hely	hetty	sing (v.n.)	mihira	meansaw
sea		reak	sister	rahavavy, anabavy	rovvevva
see (v.a.)	mahita (p.t.)	merheter	sit (v.n.)	mipetraka	
saw (v.a.)	nahita (p. t.)		sat (v.n.)	nipetraka (p. t.)	
seen (pass. p.)	hita	samboro	six	enina	lanning
seize (to)	mitady		sixpence	sikajy	
seek (v.a.)	nitady (p.t.)		sketch (a)	sary	
sought (v.a.)	tadiavina		skin		hulechts
" (pass. p.)	indraindray		sky		longitchs
seldom	foaan		slave		ondavo
sell (v.a.)	mivarotra(p. t.)	vele	sleep	matory	meroro
sold (v.a.)	nivarotra (p. t.)		slender		merleneck
" (pass. p.)	amidy		sling (n.)	antsa mota- dy	
send (to)	mampanati- tra		slippery	malama	
sent (pass. p.)	aterina		small	kely	
serpent	menarana	maner rand- er	smallness	fahakeliny	
servant, Sir		salamonger	smell		oruff
seven	fito	futo	" (to) bad	maimbo	manche (stink)
shake (to)	manetsike- tsika	mungozoon- er	" (its)	ny fofony	
shook (p. t.)	nanetsike- tsika		smoke		lembook
			" (a pipe to)		metroker to- bacco
			smooth		merlammer

English.	Malagasy.		English.	Malagasy.	
	Hova.	Sakalava.		Hova.	Sakalava.
snake		mary	strong		merharee
snore (to)		mearoutchs	success	fanambina	
so	toy izany		suddenly	na	
soap	savony		tampoka		
soft		merlemmer	siramamy		serermarme
soldier	miaramila		" cane		farray
some		mishe	suits (it)	antonona	
sometimes	indraindray		sun	masoandro	andro
son	zanakalahy	annoek lo y-	sunday	alahady	allyhoyda
soon	vetivety	he	sunrise		terrack andro
sore		boy			soffutch andro
" (n.)	fery		sunset		
sorrow	alahelo		sunshine	hain'andro	
sorry for (him)	malahelo		sweat		lungetch
	(azy)		sweet	mamy	marme
sound (n.)	feo	mungano	swim (v.n.)	milomano	lomong
south		ateemo			
sour		mervoyha	Table	Latabatra	
spade	angady		tail		
speak (to)	miteny	mevolongh-	take	mitondra	
spoke (p.t.)	niteny	er	took	nitondra	ohe
speak (v.n.)	miteny		taken	entina, alai-	rumbessu
spin (to)		undo ro u-	take (to) care (v.n.)	na	
spit (to)		tches	" care (to) of (v.	mitandrina	
spittle		mundorer	a.)	mitandrina	
spoil	manimba	eva	take (to) from	manalo	
spoon		suto	" (to) it in turns	mifandinby	
spring (year)		sarrar	" (to) off	manesotra	
" (a)		vovo	talk (to)	miresaka	
sprinkle (to) water	mamafy ra-		" (to) about	"	
staff	no		" (to) to	miresaka	
stairs	tohatra (ao	zahhaar	tall	amy	
	an-trano)		tamarind	lava	lavoora
stand, rise (v.n.)	mitsangana	machangon-	tea	sakafo hari-	keley
stood, rose (v.a.)	nitsangana	ner	teach (v.a.)	va	
stand (to) in the	(past t.)			mampiana	
light	manakona		taught (v.a.)	tra	
star		verfeer	" (pass. p.)	nampiana	
stay (to)	mitoctra	munding	tear (to)	tra (past t.)	
steal (v.a.)	mangalatra	mananga u-	tore	ampianarina	
	(past t.)	lutchs	mandriata	mandriata	
stole (v.a.)	nangalatra		nandriata	mandriata	
stolen (pass. p.)	(past t.)		triarina	mandriata	
steel	angalarina			mandriata	rawnomossu
still (yet)	mbola	veoffo	teaze (to)	mahasotra	
stomach			telescope	tra	
stone (n)	vato	troko	tell	maso-lavitra	
" throw stones	mitora-bato	varto	nilaza	milaza	
at (to)			" (pp.)	lilaza	
stranger	vahiny		ten	folo	folo
strike (v.a.)	mikapoka		than (comparative)	noho	
	(past t.)		that is it	izany no izy	
struck (v.a.)	nikapoka (p.		their	-ny (p.)	
	t.)		them	azy (p.)	
			there	eo, oa, any,	
				atsy	

English.	Malagasy.		English.	Malagasy.	
	HOVA.	SAKALAVA.		HOVA.	SAKALAVA.
there is	misy (s.)		Ugly		Rawtake
" are	" (pl.)		uncivil		chewocust
" was	nisy (s.)		uncle		ranaloyhe
" were	" (pl.)		under		umbonha
" will be	trisy		untruth	lainga	
they	izy (p)		umbrella	elo	
thick	matevina		up to the breast	hatratra	
thief		a m p e g a - lutchs	" " knees	halohalika	
thigh		fay	" " throat	hatenda	
thin	manify		us	anay, antsi- ka	
thing	zavatra		Very	Indrindra	
think (to)		mevetche- vetch	" early	maraina koa	
thirsty	mangetahe- ta		" much	indrindra	
thirteen		folotalu a m- be	" soon	vetivety	
thousand		arevo	visit to	mamangy	
thread		folo	voice (n.)	feo	
three	telo	tal	vomit (to)		mundoer
thrice	intelo		Wait (to) foe	Miandry	
thrive (to)		munzarre	wall (a)	ampetany	
throw (to) stones	mitora-bato		" "	(eo amy ny toko-tany)	
at, to stone				rindrina (ao amy ny tra- no	
thunder		hotook	want (to)	tia, ta-, te-,	
thursday	alakamisy	commershe	want (v.a.)	nila (pres.t.)	
tie (to)		fahaugh	wanted (v.a.)	nila (past t.)	
timber		larzo	" (pass. p.)	ilaina	
tin	vy fotsy		warm	mafana	moy
tired	sasatra		wash	manasa	
" of (them)	mamo (azy)		" (v.a.)	manasa	
tobacco	paraky	tobacco	washed (pass. p.)	sasana	
to-day (future)	anio		water	rano	rawno
to-day (past)	andro any		wave		onazur
toe		annackank	wax		luc
to-morrow	rahampitso	h u m m e r- rawha	way	lâlana	
tongue		leller	we	isika	
too	loatra		"	izahay	
" large for it, }	tsy omby azy		weary		mocoutchs
" many for it }			weather (to)	ny andro	
" little for it }	tsy ampy azy		weave (to)		mernendres
" few for it }			wednesday	alarobia	alarrerbear
tooth	nify	neefa	week	herinandro	
top	tampony		well (adv.)	tsare	
touch (v.a.)	manendry		went (see to go) }	lasa	
touched (pass. p.)	tsapaina		" away		
town		tannarr	west		andreffer
translate (to)	mandika		wet		lay
tree	hazo		what?	inona?	eno
true	marina		when	raha	
truth (the)	ny marina		" ? (past)	oviana?	
tuesday	talata	talorter	" ? (future)	rahoviana?	
turn (to)		metulcher	where?	aiza?	
twenty		roakfolo	which?	iza?	
twice	indroa		"	izay (zava- tra)	
two	roa	roaa	whisper (to)		bisabisa
two and two	tsirairay				
twopence	voamena				

English.	Malagasy.	
	Hova.	SAKALAVA.
whistle (to)		fuke
white	fotsy	fule
whiteman		verzarhar
who?	iza?	
" (obj.)?	izay (olona)?	
whom		
whose?	an'iza?	
why?	nathoana	mungeno
wide		mert a r h e-
" open	mitanatana	tchs
wife		walley
will (I)		abawuck
" "not		zawho mer-
willingly	sitraka	loy
wind	rivotra	ornghin
window	varav a r a n-	
winter	kely	fouser
wise		merkehitchs
wish (to)	tia, ta-, te-	
woman	vehivavy	
wood	hazo	auler
word	teny	
work (to)	miasa	mearsar
wrist		soro
written (pass. p.)	soratana	
Yam		Ore
yard (enclosure)	tokotany	
year		taough
yellow	vony	
yes	eny	toguore
yesterday	omaly	umorlo
yet	mbola	aruea
yonder	ery, ary	
you (s.)	anao-hianao	
" (p.)	anareo- hi-	
	anareo	
your (s.)	-nao	
" (p.)	n-areo	

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SCHILLER.

Schiller. Sein Leben und seine Werke. Dargestellt von J. MINOR. Zweiter Band. Berlin: Weidmann, 1890. 8vo, pp. 629.

THE second volume of this truly monumental biography of SCHILLER appears to be of even greater import, if possible, than the first one which was noticed in these columns last year. It embraces a most significant epoch in the poet's development, the time of transition from

the turbulent, lurid, pessimistic radicalism of the 'Räuber' period to the proud, manly, confident enthusiasm of 'Don Carlos.' As in the first volume, there are here also two distinct parts of the composition: the biographical narrative in the narrower sense, and a critical study of the literary productions falling within the period treated. It is in the latter that MINOR's intellectual grasp and power of presentation assert themselves most indisputably.

To be sure, the account of the external circumstances of SCHILLER's life, also, is fuller and more comprehensive in this work than in any previous presentation. It abounds in carefully drawn pictures of persons and places with whom SCHILLER was brought into contact during the time from 1782-1787. The solitude of Bauerbach (p. 70 ff.), the artificial circles of Mannheim (p. 162 ff.), the Bohemian life at Gohlis (p. 384 ff.) are brought out most vividly and appropriately. Masterly is the characterization of CHARLOTTE VON KALB and her relation to SCHILLER (p. 333-353). How she at first pleases herself in the rôle of a patroness of the young poet and as a *confidante* in his love affairs; how she then becomes a prey of untamable passion, kindling in SCHILLER's soul also a 'Freigeisterei der Leidenschaft' which comes near disturbing his mental equilibrium; how at last SCHILLER's stronger nature gives him courage to sacrifice all earthly joy in the hope of a future heavenly reward (cf. the poem 'Resignation'), while she finds comfort in the delusion that it had been her own self-control which brought her lover back to reason—all this is related with a complete mastery of the facts and the finest sense of the inner life.

At times, however, MINOR's art as a narrator seems to flag a little. The unlimited range of his reading, his astonishing knowledge of detail, make him at times forget that 'to tell all is the secret of tediousness.' He has a tendency to interrupt the narrative by digressions. Every change of residence in SCHILLER's life leads to long historical and geographical descriptions, which not infrequently are far from being lucid. Hardly a person is introduced without a full account of his antecedents, the knowledge of which is by no means always necessary for an understanding of the situation

at hand. To this is sometimes added a heaviness of language which allows such sentences as this:

"Wilh. Friedr. Hermann Reinwald stammte aus Wasungen und hatte seinen Vater mit 14 Jahren verloren, gerade in dem Alter, in welchem er ihm durch seine Vertrauensstellung als Lehrer des Herzogs Anton Ulrich hätte nützlich werden können" (p. 75).

Or this:

"Und wenn es Schiller satt hatte, mit dem Verwalter Vogt Schach zu spielen oder in den Wäldern herumzustreichen (wobei er einmal ahnungsvoll an der Stelle stehen geblieben sein soll, wo vor kurzem die Leiche eines ermordeten Fuhrmannes begraben wurde): dann machte er sich bei trockenem Wetter in der Richtung nach Meiningen auf den Weg, wo sich die Freunde entweder auf halbem Wege in Massfeld trafen oder Schiller in der Stadt selbst übernachtete" (p. 77).

One cannot help feeling that MINOR in order to be himself, needs a large and inspiring subject. In little things he seems to be helpless. He has not enough lightness or grace to treat them according to their littleness, and he has too much conscience to leave them aside altogether. Consequently, he represents them too large, thus injuring the impression of the really great things in which he finds himself at home. In view of the fact that the whole work is planned to comprise four volumes, while the first two hardly go beyond the preparatory stage of SCHILLER's development, we may be allowed to express the hope that the two remaining ones will show a better proportion between the essential and the unessential in biographical detail.

Nothing but unqualified admiration is due to the literary chapters, above all to the chapters on 'Fiesco,' 'Kabale und Liebe,' and 'Don Carlos.' Here MINOR's wide reading stands him in good stead. Almost at every step he discovers resemblances, parallelism, affinities, which put the work at hand in relation to others and reveal the influences which helped to shape it. SHAKESPEARE, the French Classical Drama, LESSING, the *Sturm und Drang* poets, are shown to re-echo in 'Fiesco'; 'Kabale und Liebe' is contrasted with GEMMINGEN's 'Hausvater'; SCHILLER's remark to REINWALD: "Carlos hat von Shakespeares Hamlet die Seele, Blut und Nerven von Leise-

witz' Julius," gives occasion to a comparison between those three characters. In the fourth act of 'Don Carlos' threads are laid bare which lead back to 'Nathan der Weise':

"Wie die Handlung des Nathan wenig Action zeigt, sondern in beständigem Weitersagen und Weitertragen der Worte besteht; wie dort die Charaktere durch die verschiedene Art wie sie die Worte aufnehmen oder missverstehen, weitertragen oder für sich behalten, an der Handlung teilnehmen, so auch hier. Wie der Klosterbruder den Nathan vor dem Tempelherrn, welcher beim Sultan war, so warnt auch Graf Lerna den Carlos vor dem Marquis, welcher beim König war. Wie der Tempelherr durch rasches Zufahren und durch blinde Uebereilung die Sache verdirbt, bis Nathan wieder alles ins reine bringt, so auch Carlos, bis der Marquis von Posa wieder eine Lösung findet. Misstrauen gegen den Freund ist in beiden Stücken das Motiv der Verwirrung. Aber Schillers Posa ist kein ruhig schlichtender Weiser wie Lessings Nathan; er verwirrt die Verwirrung nur noch mehr. Und auch die künstlerische Durchführung einer solchen Handlung verlangt die ganze Klarheit des Lessingischen Geistes, die ganze Ruhe seines ordnenden Verstandes. Diese Klarheit und Ruhe besitzt Schiller nicht." (p. 575).

Perhaps the climax of the whole volume is to be found in the discussions about the political significance of 'Don Carlos' (p. 554-570), and here again it is the comparative method by which MINOR reaches his conclusions. He shows how the drama falls in with one of the vital questions of enlightened despotism, the question of how to educate and develop the ideal prince. The whole literature on this subject is passed in review: from MORHOF's 'Polyhistor' and WAGENSEIL's 'Von Erziehung eines jungen Prinzen der vor allem Studieren einen Abscheu hat, dass er dennoch gelehrt und geschickt werde,' through FÉNELON's 'Télémaque' and HALLER's 'Usong,' down to WIELAND's 'Agathon.' TURGOT's reforms, FREDERICK's religious toleration, the liberalism of JOSEPH II, are touched upon. And thus the way is prepared for the statement that whatever of liberal, humanitarian, cosmopolitan ideas was stored up in the time preceding the French revolution, found its expression through the mouth of the Marquis of Posa, "the speaker of his century."

The third volume, which it is to be hoped

will include 'Wallenstein,' will have an especial interest on account of the questions raised through WERDER'S and BELLERMANN'S recent investigations.

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FRENCH LITERATURE.

Colomba par PROSPER MÉRIMÉE. With introduction and notes by J. A. FONTAINE, Ph. D. Boston: Heath & Co., 1891.

WHEN one examines the catalogues of the publishers of annotated French texts, he is inevitably led to the conclusion that there is great room for improvement in literary taste. We find in these catalogues works of second, third and tenth rate merit in abundance, but too few works of the first rank in literature. This is not the fault of the publishers, who simply supply the demand; it is the fault of the teachers who make the demand. There does not seem to be any reason why an introductory class in French should begin by reading a work of the third rank, when works of the first rank are written in quite as simple French. There is a positive injury in beginning with a low grade of work which cannot tend to elevate the taste. The higher the style of literature which the student reads, the more cultured will his taste become. And one of the chief ends of literature is to cultivate the taste.

But amid this deluge of texts which have either been assigned a place lower than midway up Parnassus, or whose permanent location is still problematical, it is refreshing to have an edition of one of the masterpieces of fiction of the century—MÉRIMÉE'S 'Colomba'—annotated by Dr. FONTAINE. The notes are confined to small space and to explanations of passages in which a student just beginning French would find difficulty. There are also notes explaining historical and other references which dispense with the use of an encyclopædia on the part of the reader. These notes are excellent in every way.

The text is accompanied by an introduction of three pages devoted to the author. It is a matter of regret that this introduction has not been extended to greater length, and that the editor did not give some account of the literary history of France during the literary career of

MÉRIMÉE,—of his relation both to the romantic school and to the realistic, between which he is a connecting link, and of his own conception of his art. The author seems to be entirely absorbed in carrying on the action of his novel, and in producing the highest artistic effect. He is a writer who never obtrudes himself on the reader's notice: he is the manager of a puppet-show, but always concealed behind the curtain. Of the lyric passion found even in the prose of the writers of the romantic movement, there is none in him. There are calmness, calculation, premeditation, united to form a perfect balance between action and character; and the result is high art. In the words of M. GEORGES PELLISSIER: 1.

Il est supérieur par le talent de mettre en scène, de conduire une action, de composer une œuvre dont toutes les parties se tiennent.

De plus, il a un style "littéraire," le style d'un écrivain exact et contenu, mais non celui d'un algébriste. Il atteint la perfection de son genre. Presque toutes ses nouvelles sont des chefs-d'œuvre en cette manière un peu sèche, un peu dure, mais forte, nerveuse, pressante, qui fait de lui un des romanciers les plus originaux et les plus caractéristiques du siècle.

T. LOGIE.

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GERMAN LITERATURE.

Friedrich Schlegels Briefe an seinen Bruder August Wilhelm, herausgegeben von Dr. OSKAR F. WALZEL, Berlin, 1890.

Dr. OSKAR F. WALZEL has published an important contribution to the history of the Romantic School in his edition of FRIEDRICH SCHLEGEL'S letters to his brother AUGUST WILHELM. The author says rightly:

"The correspondence of the Brothers Schlegel may be characterized as one of the most important sources of the history of the older Romanticism. In point of time it extends further into the beginnings of this literary movement than any other of the hitherto published documents which treat of it. At the same time it presents the uniform development of one of the leaders of the school through his entire life. No correspondence or memoir is more intimately associated with the literary questions of the time or with the aims and views of the representations of that literary party."

1. Le Mouvement littéraire au XIX^e siècle, p. 248.

In reading this stately volume, we are impressed with the fact that the Romantic School was more a tendency than a formulated creed. Empty classicism had wearied and exhausted the intellect, without satisfying it: Protestantism, as presented, with its eminently unæsthetic spirit, had failed to appeal to one side of human life. The German nature in spite of its materialism is essentially moved by sentiment. In the decay of imperial power, attention was turned to the nation's past, to a youth full of enthusiasm and mighty achievement, to nature unfettered and conscious of its mighty energies and possibilities. German greatness was associated with the picturesque history of the Romance nations, when poetry was the birth-right of life, and love and chivalry were the only existence. Of the new movement AUGUST VON SCHLEGEL was preeminently the critic, SCHLEIERMACHER the theologian, SCHELLING the philosopher, NOVALIS the poet, and TIECK the novelist and story-teller. A group of gifted poets and writers was associated with them. The movement touched thought and literature from various sides. An enthusiasm for Greek art, caught from WINCKELMANN, was continued by FRIEDRICH SCHLEGEL. A venerable historic church appealed to the imagination of both AUGUST and FRIEDRICH and led them at last from different standpoints into its bosom.

The letters are here published in full for the first time. The correspondence is incomplete. The letters of AUGUST WILHELM VON SCHLEGEL were burned by FRIEDRICH's widow. FRIEDRICH's letters cover the period from 1791-1828, and form a record of enthusiastic friendship ending in alienation through petty, pecuniary misunderstandings. But until that time, the letters present in detail the history of FRIEDRICH's intellectual interests and activities. His studies are elaborately presented, and discussed; his magnanimity to the gifted and ill-starred CAROLINE BÖHMER, who became his brother's wife, and later the wife of SCHELLING, is shown in its true light. There are numerous side lights often of great interest. The history of AUGUST VON SCHLEGEL's DANTE studies which formed an important contribution to the whole movement of the Romantic school, is fully presented. There are views of SCHILLER whose attitude

toward the leaders of this school was repellent, and character-sketches of KÖRNER, NOVALIS, TIECK and many others of great interest.

"Schleiermacher is a man in whom humanity is developed, and therefore in my view, he belongs to a higher caste. Tieck is indeed only a very ordinary and rough fellow, who possesses a rare and highly cultivated talent. He is only three years older than I, but in moral understanding, he is infinitely beyond me. His entire being is moral, and among all the distinguished men whom I know, his moral quality surpasses any other."

The relation of the brothers is certainly presented in this correspondence in a very beautiful light. FRIEDRICH's reverence for AUGUST's ability is manifest, but a communion of interest in study and criticism pervades their lives. There is nothing of that fantastic quality which HEINE ascribed to AUGUST, but there is a sincere and genuine ring in his intellectual utterances. We must admire the wonderful ability of both brothers. FRIEDRICH's advance in oriental study during his residence in Paris is marvelous. The services of the Romantic School in broadening the intellectual life of Germany, and the means by which it was accomplished, are suggested in these letters. If we adopt the view that little original was contributed and that the results were largely formal, that the influence of Romanticism lay in its emphasizing truths which had had elsewhere remote but ineffectual suggestion, still the strenuous labor of its task is shown in this volume. Whatever fantastic features it assumed in the license of its later votaries, were subordinate here to a genuine purpose and a true enthusiasm. Romanticism became if not the pioneer, yet the enthusiastic impulse which led to the study of early German heroic legends and unfolded, if it did not discover, the charm of oriental poetry. On its ethical side it recognized the sacredness of nature, and of the prerogatives and claims of the individual, and thus exalted humanity. It followed WINCKELMANN and GOETHE in exalting the charm of classical art, and its praise of the German past led to a profound study of mediæval art, languages and antiquities. The GRIMMS acknowledged its influence, and the investigations of many who did not ally themselves with the leaders of the school were inspired

by it. We are led from the perusal of this volume to see afresh that Romanticism was a mingling of many separate influences, and that its results were as fruitful as its origin. Poetry was enriched not only by the introduction of new forms, but by new subjects and motives drawn from Oriental as well as Romantic literature: theology was enlarged upon the ethical side and made human, and saved in part from the formalism of a lifeless creed and a state church; FICHTE'S theory of science and SCHELLING'S mode of contemplating nature came opportunely both to define as well as to spiritualize. But when we ask ourselves what one of all these influences Romanticism originated, we must admit its debt to those who cannot be numbered with the Romantic School. HERDER had preceded in his study of the popular songs of all nations, WINCKELMANN and GOETHE had gone before in an enthusiasm for ancient art, and GOETHE had begun his contributions to mediæval art; the English had already led in the fruitful field of Oriental study: and the interpretation of the philosophy of government and of the rights of man had received a powerful interpretation in the events of the French Revolution. Romanticism as an impulse and not a creed had defects, grave defects, on the ethical side and with humiliating consequences in the lives of some of its greatest leaders: it became formless and fantastic in the exuberant fancy of its later followers, but the lives of its earlier advocates show an industry and a scientific method as remarkable as their enthusiasm. This volume will form a permanent and indispensable part of the material for the study of the Romantic School and the literary history of the period.

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FRENCH GRAMMAR.

A Compendious French Grammar by A. HJALMAR EDGREN, Professor of Modern Languages and Sanskrit in the State University of Nebraska. Boston: D. C. Heath & Co., 1890. 12mo, pp. lxvi, 293.

WHEN outlining French pronunciation, a grammarian may follow one of two systems. He may wisely, especially if he is not a

Frenchman, do away with investigation of his own into the domain of French sounds, and, appealing to the most authoritative sources may embody in his own treatise the clearest and simplest statements he there finds concerning French pronunciation. Or, if he is a phonetician and has kept pace with the progress of his subject, he may choose for the basis of his practical as well as theoretical exposition of pronunciation, the physiological processes involved in the production of French and English sounds. A careful comparison, on this basis, of the corresponding sounds in the respective languages, would bring out the greater or less prominence that is given to certain speech-organs in the case of each; would go far towards imparting a correct knowledge of their distinctive peculiarities, niceties and difficulties, and would confer immense advantages on teachers and students alike, in preventing both the inculcation and the acquisition of a false or faulty pronunciation.

The system followed by Prof. EDGREN is not quite clear, and his theory and practice show decidedly weak points. French *a* is given two sounds (p. 10): 1. nearly that of *a* in English 'father' (not quite so deep). 2. more open, approaching that of *a* in 'at,' *â* in Webster's *âsk* representing the sound quite well. The former occurs when *a* is long, except before two consonants.—Ex. (1) *âme*, *base*, *bât*, *âge*; —(2) *carnaval*, *patte*, *table*, *tâcher*, *là*.—With regard to the depth of French *a* cf. BEYER, 'Französische Phonetik,' p. 19: "Es liegt wohl eine Schwebung tiefer als das südostengl. *a* in father." To call the second sound of *a*, a more open sound, is to go contrary to the assertion of phoneticians. They have observed that in the utterance of the *a*-sound the angle formed by the jaws is greater, for example, in *tâcher* than in *tacher*. And the use of the word *tâcher* to illustrate the second sound of *a* is an obvious error. Again, the sound of *a* in father is said to occur when *a* is long, *except before two consonants*. Are we to understand that the sound of *a* in *lasse*, *tasse*, *cadre*, etc., is not that of long *a*?

French *ê*, we are told (p. 12), sounds "almost" like *e* in 'they.' Why not state that the sound of "ey" in 'they' is a diphthong

[$\tilde{e} + \text{y}$], and that the French \tilde{e} has its exact equivalent in the first sound \tilde{e} ?—Page 12, “ \tilde{e} , \tilde{e} when long have almost the sound of e in ‘ere’ or of ei in ‘heir’ . . . and when short of e in ‘let.’” Could Prof. EDGREN have given us instances in which \tilde{e} is short and has the sound of e in ‘let’?—*Suave* is said (p. 15) to be pronounced *suave*, and so of other vowel combinations beginning with u . *Mon ami* should be pronounced *mo-nami* rather than *mō-n’ami*;—the correct pronunciation of *monsieur* is *mosieu* rather than *me-sieu*.—Taking for granted that French nasal sounds have no exact English equivalents (pp. v, 16), Prof. EDGREN has left that most important part of French pronunciation without any illustrations whatsoever. The important *gn* sound has not been clearly described; the n -sound blends with the following y -sound not *almost* but entirely, and the two form one single palatal nasal.

No average school grammar can lay claim to completeness, yet since the First Part of this work is intended for separate use, we might well have expected to find in it a few more details on the articles, the partitive sign, the position and comparison of adjectives, together with tables of the cardinal and ordinal numerals; and it would have needed little space to point out the frequent use in French of the definite article instead of the possessive adjective, its repetition before every noun, the rule of the demonstrative antecedent before relative pronoun, the use of *ce* and *il* with *être*, and the few peculiarities of impersonal verbs. A more serious defect is found in the make-up of the exercises, which lack a judicious intermingling of affirmative, negative and interrogative sentences, in fact, up to exercise xvi we have only five interrogative forms. The sentences, as a rule, are too disconnected and their meaning too indifferent to command dignified and scholarly attention on the part of students. The following sentences are *sui generis* and not likely to be found outside of these exercises.

Je donne de bonne eau à la sœur du bon homme; je parle des bons frères et des bonnes sœurs; je donne trop de pain et de viande à la sœur; lesquelles de ces filles sont bonnes? (!); l’époux à qui elle pense est malade; je défends qu’il reçoive mes coraux; il ne parle plus de cette montagne; si vous déclarez que ce garçon est bon, je l’accepte.

The English exercises are open to the same criticism: *I speak of the butter, the soup, and the water; I speak of my brother’s apples; I give meat to the girl’s mother, and to the son.* A certain number, however, of dull, meaningless sentences may be inseparable from grammatical exercises; at any rate, it is far easier to criticize poor ones than to evolve better ones, as any one who has ever undertaken it will be most ready to admit.—In placing pronominal adjectives and pronouns on the same page and face to face (pp. xxvi, xxviii, xxix) Prof. EDGREN has made an important improvement on various other grammars; students will thus get a better grasp and a clearer comprehension of these intricate chapters.

Page xxvii, it is wrong to call *mon, ton, son* feminine forms;—Page xlv, note 1, instead of “final *-e* becomes \tilde{e} , e. g. *aimé-je*,” should read: “final *-e* becomes \tilde{e} .” (The same error occurs in p. 78).—P. lv: the circumflex accent of *dû* is only incidental to distinguish *dû* from *du*; it is a remnant of a former e as in *deû, veû, eû, meûr*, which words are unsystematically spelled *dû, vu, eu, mûr*.—P. lv ‘and they all (save *pourvoir*) drop their *oi*,’ add, in the parenthesis, *prevoir*.

More credit is due Prof. EDGREN for the Second Part of his grammar. He has evidently made a laborious and conscientious effort to present us with a satisfactory work; in particular, chapters xx and xxi (as “French Verse” and the “Relation of Anglo-French and French Words”) will furnish students with useful information when more complete treatises are out of their reach. Concerning the copious examples accompanying the syntactical rules, the student is recommended by the author to learn them *one and all*; yet some of them are scarcely suitable to serve as models:

Espérance, courage c’est tout qu’il nous faut (p. 124); le fer de suède est bon (p. 128); une douzaine d’oeufs (p. 128); il est âgé de trois ans (p. 129); il donne de l’argent à moi (p. 149); il obéit à moi et à vous (p. 149); le garçon est bon et les filles sont aussi bonnes (p. 134) (!); les filles ont soif, donnez-leur de l’eau (p. 150); j’entends que vous voulez rester (p. 197); il sait se taire, c’est bon (p. 154).

Prof. EDGREN lays claim to innovations in the exposition of the irregular verbs. Innovations

are not without danger, and in a grammar they should mean improvement. My apprehension is that students will bestow very little attention upon §§ 156 to 161, only to be confronted later by a mere alphabetical list, unwisely encumbered by forms such as *-cevoir*, *-cire*, *-clure*, *-crire*, *-fire*, *-frir*, etc. But let us suppose that §§ 156 to 161 have been thoroughly studied; after having tried to master two divisions of irregular verbs, with some fifteen groups and sub-groups (not counting exceptions), the student is refreshed by being told that concerning *courir*, *mourir*, *acquérir*, *tenir*, *recevoir*, *devoir*, *mouvoir*, *pouvoir*, *pleuvoir*, *savoir*, *falloir*, *valoir*, *vouloir*, *voir*, *asseoir*, other peculiarities are best studied under each verb!

In pointing out Latin secondary forms through which French verbs are derived, Prof. EDGREN lacks uniformity: if *choir* is from CADĒRE through CADĒRE, *naître* from NASCERE for NASCI, so are *-cevoir*, *mentir*, *mourir*, *partir*, from *-CAPĒRE*, *MENTIRE* (not *MENTIRI*), *MORIRE* (not *MORIRI*), *PARTIRE* (not *PARTIRI*). There is no reason why some of these peculiarities should be pointed out and the others not.—P. 84, *conquérir* and *reconquérir* are said to be used only in inf., past part., and pret. On what authority are the modes and tenses of these two verbs thus cut down? The *rr* of the future of *acquérir* is owing, it is said, to the loss of *i*. Not so. *Acquerrai* is from the old inf. *acquerre*+*ai*.—Under *asseoir* the form *assièrai* should be placed first, as it is the one more generally used.—The *rr* of *courrai*, we are told again, is owing to the loss of *i*; but *courrai* is from *courre*+*ai*. This old form of the infinitive still survives as a hunting term and especially in the phrase *chasse à courre*.—The *é* of *écrire* is said (p. 91) to be “simply euphonic”; this is not quite accurate; *é* here represents two elements, euphonic *e* and the *s* of *scribo*, the loss of which has been in a sense supplied by the acute accent, consequently *é* is partly euphonic and partly etymological.—The circumflex accent of *crû* (p. 89) is not merely for the sake of differentiation. The future of *falloir* should be regularly derived from old Fr. *faldre*, *fandre*, (*FALLERE*) and to speak of the loss of the *oi* of *-oir* is erroneous. Under *fêrir* the form *fêru* might have been given, as it is found in Modern French writers (e. g., *fêru d'amour*);—The *qu* of *SEQUERE* (for

SEQUI) is made to equal *v*: but it is the *u* of *qu* which becomes *v*, and *q* is softened into the palatal sound *i*.—“*Seoir* ‘fit’: only *séant*; past part. *sis*; pres. ind. *il sied*; fut. -cond. *il siéra* (*it*).” Such a statement is incomplete. *Seoir* has at present two very distinct meanings: ‘sit, be located,’ and ‘fit’; when meaning ‘sit’ the verb is found with such forms as: *sieds* (*-toi*), *seoir*, *séant*, *sis sise*; and when meaning ‘fit’: *sied siéent*, *seyait*, *seyaient*, *siéra siéront*, *siérait siéraient*, *séant* or *seyant*. *Sis* is never the past part. of *seoir* meaning ‘fit’.—Among the compound forms, a few omissions may be noted; viz., *a(d)venir*, *éconduire*, *prévaloir*, *messeoir*. Notwithstanding the above criticism of some of the historical points discussed, it must still be said that in the treatment of such questions, this grammar is fuller and more trustworthy than any other practical grammar of French in the English language.

The book is very satisfactorily printed, and typographical errors are, on the whole, few; only some fifteen or twenty, of more or less importance, have been noticed in the course of a careful perusal; cf. *rouvnir* for *rouvrir*, *d* for *dé* p. 88; *œfs* for *œufs*, p. 128; *s'l* for *s'il*, p. 152; *demandies* for *demandiez*, p. 153; *vacanes* for *vacances*, p. 154; *belie* for *believe*, p. 170; *etonne* (*é*) p. 176; *ecouter* (*é*) p. 203; *a* (*à*) 206; *emotion* (*é*) p. 210; *ci-gisent* for *ci-gisaient*, p. 93; *remplit* (*i*) p. xxxix. But who is the grammarian referred to in the preface (p. vi) under the name of “Cayer”? CHASSANG and BRACHET are names familiar enough to suggest themselves readily in place of “Chassung” and “Braccet” (same page), but “Cayer” might too successfully “darken counsel” as to the identity of the distinguished grammarian C. AYER.

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OLD ENGLISH PHONOLOGY.

Synopsis of Old English Phonology, being a Systematic Account of Old English Vowels and Consonants and their Correspondences in the Cognate Languages, by A. L. MAYHEW, M. A. Oxford: Clarendon Press, 1891.

Mr. MAYHEW's book is an admirable compilation,—admirable for its science, its method, and its convenience. The typographical de-

vices for which the Clarendon Press is famous would alone render the volume attractive, but behind these are the practical skill of the indexer, and the scholarship which has gained hints from many sources.

In his Preface the author declares:

"There is nothing original in this book. It will be found to be simply a 'Synopsis.' The modest aim of the writer has been to present in a compact, handy, tabulated form some of what appear to be the assured results of the recent researches of scholars in England and Germany. The structure may be said to rest on four main pillars—Sievers and Sweet, the eminent Old English scholars, Kluge, the well-known author of the 'Etymologisches Wörterbuch der deutschen Sprache,' and Brugmann, the industrious investigator of Indo-Germanic Sound Laws, the judicious codifier of the learning of the New School of Comparative Philologists in Germany."

In thus choosing his authorities, Mr. MAYHEW has done wisely and well, for his book supported by their names, announces itself at once as progressive and accurate.

Mr. MAYHEW's terminology and notation are nearly always deserving of approbation. He very sensibly uses the term 'Old English,' but seems to us less happy in employing 'Indo-Germanic' for 'Indo-European.' For quantity he prefers the macron to the acute accent in marking Old English words, concerning which point usage still differs.

Part I, Correspondence of Old English to the Cognate Languages, occupies 187 pages. Its five chapters are:

- I. West Saxon Vowels and their Equivalents in the English Dialects and in the Cognate Languages.
- II. Old English Consonants and their Equivalents in the Cognate Languages.
- III. Representation of Indogermanic Vowels in Old English.
- IV. Representation of Indogermanic Consonants in Old English.
- V. The Six Indogermanic 'Ablaut' Series in Old English and the Cognate Languages.

Part II, Correspondence of Old English with Modern English Sounds and Symbols, occupies pp. 188 to 256. Its four tables are:

- I. West Saxon Vowels with their corresponding Sounds and Spellings in Modern English.

- II. Representation of Old English Consonants in Modern English.

- III. Modern English Vowels with their West Saxon Correspondences.

- IV. Modern English Sounds and their corresponding West Saxon Vowels.

These are followed by two Appendixes:

- A. Table showing the Vocalization of Old English Dialects.
- B. Table showing the Various Developments of Vowels in Old English.

Finally come the Indexes, which occupy pp. 261-327. These comprise Armenian, Greek, Latin, Lithuanian, Old Bulgarian, Old Celtic, Old Prussian, Sanskrit, Zend; then under the head of Teutonic (why not Germanic?), Dutch, German (Old High, Middle High, and Modern), Gothic, Icelandic, Old Frisian, Old Saxon. Under English the division is into Old and Modern English, the former of which has pp. 292-317; the latter, pp. 318-327. On a rough computation, the Old English Index contains nearly 3500 words.

Mr. MAYHEW's book will be indispensable to all dictionary-makers, to all College professors and High School teachers of the English language, and to all with whom English is a serious pursuit, and not a mere game in which one man's guess is as good as another's.

ALBERT S. COOK.

Yale University.

DANTE STUDIES.

L'Ultimo Rifugio di Dante Alighiere. Con Illustrazioni e Documenti per CORRADO RICCI. Milano: Ulrico Hoepli, 1891. 4^{to}, pp. 543.

Topo-Cronografia del Viaggio Dantesco per GIOVANNI AGNELLI, con xv Tavole. Milano: Hoepli, 1891. 4^{to}, pp. 159.

Beatrice Nella Vita e Nella Poesia del Secolo xiii. Studio di ISIDORO DEL LUNGO, con appendice di Documenti ed altre Illustrazioni. Milano: Hoepli, 1891. 8^o, pp. 172.

To the almost countless volumes that have been written upon DANTE, the three books just mentioned certainly form a not unimportant addition.

The author of the first work 'L'Ultimo Rifugio di Dante' tells us that he has been engaged upon it for fourteen years, and he has certainly collected a great mass of material from various sources; much of it from the archives of Ravenna, and other sources that have not heretofore been made known. The book is divided into three parts:

Parte Prima, Dante e i Polentani.

" Seconda, Pier Giardini, Menghino Mezzani e Bernardo Canaccio.

" Terza, Il Sepolcro di Dante.

The first part is perhaps the most interesting, though it contains little that is new—what the author tells us about GIARDINI—"uno degli scolari di Dante" and about MEZZANI—"notus quondam familiaris et socius Dantis nostris" throws very little light upon DANTE's life. MEZZANI was a notary in 1317 when DANTE went to Ravenna. He was also a poet, but to judge from the extracts given by RICCI, it is no great loss to the world that his poetry is still hidden in manuscript in the Riccardiana library. Of one of his Sonnets, RICCI says:

Pervenutoci così scoretto in un codice della Riccardiana che non ci è riuscito in verun modo di raddrizzargli le gambe.

Vi si legge:

Perchè vuoi tu da corromperme l'osse?
Perchè vuoi tu ch'io non scampi a la torre
Che terramoto mai nè vento mosse?

MENGHINO was a friend and correspondent of ANTONIO of Ferrara and of PETRARCA, and among the sonnets written during his imprisonment in 1357, there is one that is interesting as throwing some light on the much-disputed question of the 'veltro.'

"Già vo'l credete e volsi nominarlo
quel veltro a dar salute a Italia umile
che terra e peltro non dovea cibarlo
ma veggio rimasto ingrato e vile,
.....
e ha tradito ogni uom che in lui sperava
facendo per danari Italia schiava." P. 227.

This poem, our author says:

Dimostra che il poeta—stato già discepolo e amico di Dante e studioso della *Commedia*—riteneva e forsanche sapeva che l'Alighieri nel famoso *veltro* non avea precisamente designata persona alcuna, ma si volgeva a quell'incognito che un giorno o l'altro avrebbe liberata l'Italia.

If he did know this, it is a pity he did not tell us distinctly; he might thus have prevented much discussion and saved a number of books from being written. Of CANACCIO, the author says that he knew DANTE and, perhaps, was his pupil. But all the details here-given of DANTE's friends add nothing to our knowledge of his own life.

The largest chapter in the book is upon the Sepulchre of DANTE, and on page 369 is given quite a grisly picture entitled: "esposizione delle ossa di Dante nel 1865." There are all sorts of measurements on the volume, diameter and capacity of DANTE's skull, etc., etc. The remarks upon the 'statura di Dante' are interesting. His height is given, making allowance for the loss of all the "cartilagini intervertebrali ed interarticolari," as "una statura nell'uomo vivo di metri 1.67," or not quite five feet five inches.

In the Appendix are given the 'Rime' of GUIDO NOVELLO DA POLENTA and of MENGHINO MEZZANI. Among the poems of MEZZANO are given what the author calls "*L'epitome del Mezzano alla Commedia di Dante*," which, he says, "non si è conservata integra." A stanza or two will give an idea of the poetry:

Dno Mengino Mezzano Sup. Infern.

I.

Nel mezzo del camin se trova Dante
Smarrito fuor de via per selva scura
et le bramose fiere starse avante.
Ma parveli Virgilio, che'l secura
de trarlo quindi unde mostrar predice
qual spirito inferno e quale il monte cura.

II.

Lo zorno se n'andava: el duca dice
come nel limbu fu, quale maestro,
per lui campar mandato da Beatrice.
Franchezza i porse al cor col suo dir destro,
Sì che viltà disposta se conforta,
e seco entra al camin alto e silvestro.

Per me se va: ne l'aere tinto scorta, etc.

The volume concludes with some very interesting documents from the archives of Ravenna and Bologna. The work is beautifully printed.

The attempt to place clearly before the eye of the reader the fabric of the universe as imagined by DANTE, has often been made,

and two such works have within the past few years been very favourably received.¹ The 'Topo-Cronografia del Viaggio Dantesco,' the author tells us, is the outgrowth of a former smaller work, and is much more pretentious than any previous book upon the subject. In the opening chapter of "Del Luogo, Della Forma e Delle Misure dell'Inferno e Del Purgatorio," the theories of various writers and commentators are discussed, beginning with ANTONIO MANETTI, and then taking up the views of GIAMBULLARI and LANDINO. All three were Florentines, and their conception of DANTE's world was, in the main, the same. The theory of ALESSANDRO VELUTELLO, of Lucca, is then examined, together with the views of every writer upon the subject down to our own day. The "Itinerario per l'Inferno" follows, then the "Itinerario pel Purgatorio," after which comes the "Cronografia," the most interesting part of the book. The plates which accompany the text are printed in various colors and are drawn with great skill. Many a reader will, however, doubtless be obliged to furbish up his knowledge of Descriptive Geometry before he can clearly understand some of the drawings. As to the Astronomical designs, I fear they will never be of much use to the average DANTE student. The book contains everything of importance that has appeared up to the present time upon DANTE's universe; the personal views of the author are always clearly set forth and it may safely be asserted that his book is of permanent value.

The 'Beatrice' of DEL LUNGO is a reprint with many additions of an article that originally appeared in the *Nuova Antologia*, on the six hundredth anniversary of the death of Beatrice, which fell on June 19, 1290. The previous works of DEL LUNGO have shown him to be a DANTE scholar of the first rank, but the book before us is rather disappointing. It is written in so diffuse and argumentative a style that it is

¹ *La Materia della Divina Commedia* di Dante Alighieri dichiarata in vi Tavole da MICHELANGELO CAETANI. Firenze, 1886. This little book, which first appeared in 1855, and which has not been replaced by any others that have since been published, gives a very clear idea of DANTE's world.

Tavole Dantesche ad uso delle Scuole Secondarie compilate dal Prof. ADOLFO BARTOLI. Firenze, 1886.

often hard to get at the kernel of fact contained in it. He says for example:

"In altri documenti, i quali aspettano uno studio degno della loro importanza, libri mercantili de' Bardi, che la cortesia del marchese Carlo Ginovi mi ha concesso di esaminare, le mie ricerche, diciam così, congiungali mi condussero per primo risultato alla scoperta sotto l'anno 1310 d'una nidiata di almen cinque figliuoli: 'Puccino, Masino e Gieri fratelli, figliuoli che fuors di Simone di misser Iacopo (de' Bardi), manovaldi di Vannoizzo e di Perozzo loro fratelli.' Altro che 'la steril Beatrice'! dovetti, a prima giunta, col divulgato settenario carducciano,² esclamare: e stavo per comunicare al poeta ed amico la prosperosa novella; se non che, seguitando a sfogliare quelle spaziose e crepitanti membrane, ebbi a dire, "non dopo molto carte," Adagio a' ma' passi!

He is in some doubt as to which messer Jacopo was the husband of Beatrice, for there are two persons of that name:

"Dunque, fra il xiii e il xiv Secolo, i Bardi ebbero due Simoni, come da altri di quei documenti potei porre in sodo." "Un Simone, dunque, e un messer Simone: un Simone di messer Iacopo, e un messer Simone di Gieri."

This fact the author has doubtless "posto in sodo," but not which one of the men whose names have just been mentioned, was Beatrice's husband. The book is valuable for its *Documenti*, the first of which is the testament of Folco Portinari, de' 15 gennaio 1287 (stil Fiorentino). After a number of charitable bequests and a legacy to his wife, madonna Cilia dei Caponsacchi, and to his sister Nuta, he mentions his four unmarried daughters: Vanna, Fia, Margherita and Castoria, after which we find the following:

I tem domine Bici etiam filie sue, et uxori domini Simonis de Bardis, legavit de bonis suis libras L ad florenos.

This is the only documentary evidence in the book concerning Beatrice. There is much pertaining to Folco Portinari, the father of Beatrice, who is shown to have been several times chosen one of the Priors of Florence; and important Florentine military documents of the year 1285, explaining a passage in the 'Vita Nuova.' Most interesting, however, are extracts from the 'Libri mercantili dei Bardi' which show that in 1336 and 1337 the latter

² Refers to a poem of GIOSUÈ CARDUCCI.

house had commercial relations with Bochartio Ghellini da Ciertaldo, the father of GIOVANNI BOCCACCIO.

H. A. RENNERT.

University of Pennsylvania.

SPANISH LITERATURE.

Studien zu Lope de Vega Carpio. Eine Klassifikation Seiner Comedias. WILHELM HENNINGS. Göttingen: 1891. 4^{to}, pp. 105. (Dissertation).

THE Dramatic Literature of Spain in the seventeenth century is a domain of such vast extent that many have doubtless been deterred from venturing upon it. The first really important work upon the subject, A. F. VON SCHACK, 'Geschichte des dramatischen Literatur und Kunst in Spanien,' which first appeared in 1854, was for many years without a rival in the field. Of the works that have since been published, that of KLEIN¹ has been very adversely criticized, while SCHAEFFER'S² 'History of the Spanish Drama' has met with a better reception; neither of these works, however, have entirely superseded SCHACK. It was of course impossible in works treating of the whole Spanish drama to do more than indicate in a few instances the plots and actions of the plays. A careful analysis and classification of the works of the various dramatists of the golden age of Spanish literature is of the greatest importance, however, and any attempt to reduce a portion of this immense literature to system and order, in furtherance of its methodical study, is praiseworthy, especially when the task has been so well done as in this work of Dr. HENNINGS.³

The author first reviews the attempts to classify the Spanish dramas, as proposed by several writers, beginning with BOUTERWEK. He then examines BARON VON SCHACK'S classi-

fication of the dramas of LOPE DE VEGA, and with this as a model, proceeds to give us his own arrangement and grouping of the dramas of this author, based, as he tells us, upon the reading of all the dramas that were accessible to him; namely, those contained in twenty-six volumes of the Zaragoza edition of 1604-1647. Instead of the twelve groups that VON SCHACK has made, HENNINGS gives us the following nineteen:

1. Spanische Geschichte und Sage; 2. Auserspanische Geschichte; 3. Biblische Stoffe; 4. Erdichtete Stoffe in Anlehnung an Historische Personen oder Umstände; 5. Mythologische Stoffe; 6. Sagenkreis des Mittelalters; 7. Novellen der Italiener und Spanier; 8. Dramatisierte Novellen; 9. Lustspiele; 10. Schäferspiele; 11. Schicksalsdramen; 12. Sittengemälde oder Zeitbilder; 13. Romantische Schauspiele; 14. Characterdramen; 15. Haus- und Familienstücke; 16. Biographische Schauspiele; 17. Didaktische Stoffe; 18. Legenden Stoffe; 19. Comedias de Santos.

Objection may, of course, be made to such a system of grouping; but all classifications are more or less arbitrary, and only one who has occupied himself, even superficially, with the Spanish drama knows what immense difficulty lies in the way of any classification of these plays; how often it is utterly impossible to say that a play belongs to this or that class.

The author notices nearly four hundred plays of LOPE, indicating the plot very briefly in some cases, while in others a detailed analysis of the piece is given.

In a work that covers so extensive a field, it is almost unavoidable that inaccuracies should creep in here and there, but the instances are few in the present case, the only serious error being on page 79, where "La Verdad Sospechosa" of ALARCON is attributed to LOPE. The author was doubtless misled by the fact that the play is actually printed in volume xxii of LOPE's works (Zaragoza, 1630), and was long considered to be his.⁴

⁴ There seems to be a curious mistake about the play "Amor, pleito y desaffo." LOPE's play of that name is printed in volume xxiv of his plays (Zaragoza, 1633). ALARCON's "Ganar Amigos" is printed in Vol. xxii (Madrid, 1635), under the name 'Amor, pleito y desaffo,' and ascribed to LOPE.

¹ KLEIN, J. L. 'Geschichte des Dramas,' Bd. ix u. x. Leipzig, 1872.

² SCHAEFFER, ADOLF. 'Geschichte des spanischen National-Dramas.' 2 Bde. Leipzig, 1890.

³ The only other treatise known to me, upon special Spanish authors, are: GÜNTHER, ENGELBERT, 'Calderon und Seine Werke,' 2 Bde. Freiburg i/B., 1888.

In this work the author gives an excellent analysis and critique of one hundred and seven of CALDERON's dramas, seventy-three of his *Autos sacramentales*. The work is worthy of all praise.

I have not seen the paper on ALARCON, announced by Prof. F. M. PAGE in the programme of the last convention (held at Nashville, Tenn.) of the MOD. LANG. ASSOCIATION OF AMERICA.

The work of Dr. HENNIGS is in every way meritorious and is a valuable contribution to our knowledge of the Spanish drama.

H. A. RENNERT.

University of Pennsylvania.

CORRESPONDENCE.

PRONUNCIATION OF SPANISH-AMERICAN WORDS.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Two or three pronunciations of the same word prevailing among persons in constant daily intercourse is a phenomenon so usual that no one should be surprised at it; nevertheless I was considerably astonished and at times exasperated, during a recent visit to southern California, to find not only the inhabitants of one place pronouncing the Spanish name of their city in a great variety of ways, but even the same individual shifting from one pronunciation to another in the course of a five minutes conversation. The following instances, casually noted, could doubtless be supplemented by many others equally curious. They are taken from the lips of men and women who have lived in California from six to forty years.

LOS ANGELES.—The changes rung upon this name probably exhaust all the possible permutations. I have heard, as the pronunciation of *Los*: [1] *Los*; [2] *Lôs* [3] *Lôs* [4] *Lôz*; as the pronunciation of *Angeles*: [1] *Än-jelës* [2] *Än-jelës* [3] *Än-jelus* [4] *Än-jelus* [5] *Än-gelës* [6] *Än-gelus* [7] *Äng-gelës* [8] *Äng-gelës* [9] *Äng-gelus*. The editor of the leading paper of the city pronounced the name *Los Än-jelus* and *Los Äng-gelus*, indifferently. A teacher in the public schools told me that in the school-room she commonly said *Lôs Än-gelës*, but she was not sure that her example was followed by her co-workers. The newsboys in the streets call *Lôz Än-jelus* and *Los Än-jelus*. I did not hear anyone use the Spanish pronunciation.

SAN JACINTO.—Generally San Jasinto, but I have heard San Yasinto. Several teachers said San Hasinto.

SAN BERNARDINO.—Shortened, popularly,

¹ The pronunciation is approximate. I use the diacritical marks of the 'Century Dictionary.'

to San Barn'dëno, or, in the mouths of certain Easterners, to San Bă'dëno. In the newspapers facetiously termed San Berdoon.

RATON.—Commonly ratōōn', but occasionally ratōn'.

SAN MIGUEL.—San Migël' and San Migël'.

PASADENA.—Commonly Päsadëna, but often Pasadāna, and occasionally Pāzadāna.

NAVAJO.—Navā'yo and Navā'ho.

OLLA.—I did not at first recognize this Spanish word in the common *ō-yer*, the name for the unglazed, amphora-shaped earthen vessel so much used in southern California to cool drinking-water. Those who are particular with regard to their pronunciation say *ō-yä*.

FRED N. SCOTT.

University of Michigan.

CHAUCEY'S PROLOGUE.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS: In MOD. LANG. NOTES for May 1891, Dr. BROWNE in his criticisms on the MORRIS-SKEAT 'Chaucer' says that "to ll. 12-14 (of 'Prol.'). Prof. Skeat makes a strange innovation," i. e. by printing l. 12 without a comma at the end, and l. 13 in brackets and also without a comma. It may be worth noticing that Prof. ZUPITZA of Berlin long ago suggested that reading in *Anglia*, I. 474. In his course on CHAUCER during the summer semester of 1890, he still adhered to his former opinion. He emphasized the difficulty of the "to" in "to ferne halwes" after "to seeken," and further that the drift of the passage seemed to be about folk going on pilgrimages, and the "palmers" were mentioned incidentally. ZUPITZA would also interpret "of evene lengthe" (l. 83) as "von der richtigen Grösse." It seems to me that we might say that a certain person was a typical so-and-so, meaning general appearance including size. In l. 276 'for' might perhaps better be preposition than conjunction. Of l. 400 SKEAT now adds what is evidently the right interpretation, although in old editions the line was passed over. It is strange to find MORLEY, 'English Writers' vol. v, (1890) p. 295, paraphrasing the passage thus: "If he fought, and had the upper hand, he sent home his wine by water to every land."

W. M. TWEEDIE.

Mt. Allison College, Sackville, N. B.

POSTSCRIPTS.

I am surprised that Prof. ZUPITZA finds any difficulty in the phrase "seken to halwes." The use of "to" after "seek," where motion is implied, is as old as the language; and I have no doubt that a catena of examples might be given, from "seceað to Sweona leode" ('Béowulf') and "sechen to chirche" ('Juliana') down to "seek to the charmers," "to it shall the Gentiles seek," "all the earth sought to Solomon," of the 'A. V.'

WM. HAND BROWNE.

Johns Hopkins University.

A sentence from the 'Cura Pastoralis' (p. 171, 24 f.), which contains both *sēcan* and *āscian* with this idiom, is characteristic enough to be added here:

Ʒæt is, ðonne ðonne ðara lārēowa hieremenn hwæthwugu gæsðlices tō him sēcað ond hī frinað, ðonne is suðe micel scand gif hē ðonne færd sēcende hwæt hē sellan scyle, ðonne hē iowan scolde Ʒæt him mōn tō āscað.

J. W. BRIGHT.

"WH" IN AMERICA.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In Professor SHELDON's suggestive letter on *wh* in MOD. LANG. NOTES for June, he seems to have misunderstood, in a few particulars, my communication to the May number.

I did not mean to imply, as I think Professor SHELDON understands me to have done, that the co-existence of *wh*- and *w*-forms in my speech is a survival of last century English; my point was that a phenomenon that has now manifested itself hereabouts is believed by SWEET to have had its correspondent in the speech of Southern England a century ago.

I did not state that the change of *wh* to *w* in weak forms was paralleled by the change of *f* to *v* in *of*, but that accented exclamatory *wy* was a case of the substitution of the weak form for the strong, and was paralleled by the use of the weak *of* (= *ov*) in accented positions.

Whether *wh* represents *hw* or voiceless *w*, is a question that I purposely avoided, as not essential to the point I was making. It is a puzzling matter: among children brought up

in the same town and school, I have found *hw* side by side with voiceless *w*.

GEORGE HEMPL.

University of Michigan.

THE ETYMOLOGY OF *nüchtern*.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In the first edition of his Dictionary, KLUGE discards the old derivation of O.H.G. *nuohturn*, *nuohturnin* from Latin *nocturnus*, but offers no other explanation. In the fourth edition, he suggests that in some unexplained way the word may be related to *νήφω*, *νηφάλιος*, etc.

The following explanation is offered as presenting less difficulty:—

ne + uohtā 'early morning' + *nara*, *neri* (*libneri*, etc.) 'food.'

1. *ne-uoht-nar-in*, KLUGE, Stammbildungslehre § 199, by metathesis > *nuohturnin*.

2. *ne-uoht-nar-no-*, KLUGE, *ib.* §§ 226, 228, > *nuohturnarn*, by dissimilation > *nuohturn* and *nuohturn* with obscure vowel, like *follust* < *folleist*.

The word, then, is literally *nicht(ge)-frühstück-t* 'impränsus,' still a very common meaning of the word. O.E. *nixtnig* as well as *nistig* (cf. SIEVERS § 110 A) are to be explained otherwise.

GEORGE HEMPL.

University of Michigan.

SCHILLER TRANSLATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—While there is no doubt that BUCHHEIM's translation of SCHILLER's *wirf es entschlossen hin nach deiner Krone* ('Jungfrau von Orleans,' Act i, scene 4) "for the benefit of thy crown" is inadequate, I do not think A. B. NICHOLS' "cast after thy crown" can, as Mr. LAWRENCE maintains, be even literally correct. In order to have this meaning, it must read in prose *wirf es entschlossen Deiner Krone nach*, and there is no metrical difficulty apparent which obliged SCHILLER to change this well-established order of the words.

HENRY SENER.

University of California.

BRIEF MENTION.

The Ninth Annual Convention of the MODERN LANGUAGE ASSOCIATION OF AMERICA will be held in Washington, D.C., in December, during the Christmas holidays.

The Middle English Romance of Richard Cœur de Lion is being printed for the Early English Text Society by Dr. EMIL HAUS-KNECHT, of Berlin. There are two English versions of this romance, which is so highly interesting to students both of English history and of English literature. The second of these two English versions contains an episode of considerable length not found in the earlier poem. The second version was printed in 1810 by HENRY WEBER, in the second volume of his 'Metrical Romances of the thirteenth, fourteenth and fifteenth centuries.' Including the two MSS. which have been discovered lately, there are altogether seven MSS. now known, and five black-letter prints. All the seven MSS. will be printed by Dr. HAUS-KNECHT. The English romance, in several passages, professes to have been translated from the French. There is a French poem on Richard Cœur de Lion by one AMBROSIUS. A short extract from this French poem, from the only MS. known, which is preserved in the Vatican library, was printed in 1844 by ADELBERT KELLER, in his 'Romvart,' pp. 411-424. A longer extract from this same 'carmen Ambrosii de Richard I itinere sacro' has been given by LIEBERMANN and TOBLER in PERTZ'S 'Monumenta Germaniae Historica.' Scriptorum tomus xxvii, pp. 533-546. The whole French poem will be published by GASTON PARIS and G. MONOD in the Collection of the 'Documents inédits.' When both the French poem and the English versions have been printed, it will be easy to determine the true relations of the two English versions to each other as well as to the French poem of AMBROSIUS. Then also the question may be decided as to whether the 'Itinerarium Peregrinorum et Gesta regis Ricardi' is—as STUBBS, in the Introduction prefixed to his edition of the 'Itinerarium' (in the Collection of the 'Rerum Britannicarum Medii aevi Scriptores, Chronicles and Memorials of the Reign of Richard I,' vol. ii, London, 1865), and THOMAS DUFFUS HARDY (in his 'Descriptive

Catalogue of Materials relating to the History of Great Britain and Ireland,' vol. ii, p. 505) maintain—an original composition, or whether, as the chronicler himself professes, and as GASTON PARIS believes (see *Romania* ii, 382), the 'Itinerarium' is nothing but an elegant and exact translation from the French poem of AMBROSIUS.

We have the gratifying news that a Modern Language Club has been formed at Yale University. A preliminary meeting of those interested in the proposed society, was held on the evening of October 10th, when a Committee was appointed to draft a Constitution. This Committee reported at a meeting called on the 17th, when the Club was organised by the adoption of a Constitution, and officers were elected as follows: President, Professor W. I. KNAPP; Secretary and Treasurer, GUSTAVE F. GRUENER. These, together with Professor THOMAS R. LOUNSBURY, constitute an Executive Committee. English is represented equally with German and the Romance languages. Original papers will be presented, reports on journals read, pedagogical questions discussed, etc. Membership is not limited to the University men, but any earnest student of modern languages or literatures will be eligible.—It is a matter of hearty congratulation that our colleagues at Yale have thus united their forces, and we hope their organisation will be a model for the development of like centres of influence in other universities.

Professor FORTIER, of Tulane University, has recently delivered a public address on ROUSSEAU and his educational novel, 'Emile' (New Orleans, 1891). After a consideration of the chief events of the author's career and a sketch of education in France down to the time of 'Emile,' Prof. FORTIER analyzes the latter, extracting from it the substance of ROUSSEAU's views. These he comments upon, supporting or contradicting them, and showing their bearing on the present problems of education. The story of the last years of ROUSSEAU's life and a judgment of his work, taken as a whole, conclude this interesting pamphlet.

BRAUNE's series of Germanic Grammars (Max Niemeyer, Halle) constitutes a portion of

the indispensable apparatus for the study of Germanic and English Philology. The following works constitute this series: 1, BRAUNE's Gothic Grammar; 2, PAUL's M.H.G. Grammar; 3, SIEVER's Anglo-Saxon Grammar; 4, NOREEN's Old Norse Grammar; 5, BRAUNE's O.H.G. Grammar; and 6, the recently published Old-Saxon Grammar (Part I.) by J. H. GALLÉE. The preparation of this Old-Saxon Grammar is divided between BEHAGHEL and GALLÉE; the first half of the work falling to GALLÉE treats the phonology and inflection of the language after the pattern of the preceding volumes of the series. Difficulties hitherto attending the study of Old-Saxon are now removed; the characteristics of the dialect and its relation to the other Germanic dialects can now be mastered with an effort not exceeding that required for Gothic or Anglo-Saxon. In the second part of this Grammar, which will be prepared by BEHAGHEL, word-formation and syntax will be treated.

A decided touch of variety is given to the series of "Romans Choisis" (W. R. Jenkins: New York; Schoenhof: Boston) by the selection of two stories by ANDRÉ-MICHEL DURAND: 'Cosia' and 'Le Royaume du Dahomey.' It is doubtful whether this substitution for a larger work will please the public at large, while from the standpoint of the classroom the marked inferior style of the author prejudices the instructor against the use of the volume. We notice it is copyrighted under our new law.

From D. C. Heath & Co. comes an edition, in paper covers, of CORNEILLE's 'Polyeucte,' with Introduction and Notes by Prof. ALCÉE FORTIER. The editor calls attention to the fact that his is the first publication in America of this interesting tragedy, a sure proof that our acquaintance with CORNEILLE is extending beyond 'Le Cid' and 'Horace.' The notes are well selected and are not too abundant. We remark, however, a certain wavering in regard to the chronology of CORNEILLE's plays, and a consequent gap of from three to four years at this most important part of his career. It seems beyond doubt that 'Polyeucte' was played in 1640, and that it was followed each year for five years by a tragedy

or comedy. The same criticism can be made of the note for page 38, line 3, where the editor compares the verse with the *Carte de Tendre*, omitting to mention that the latter appeared a dozen years after the former. viii-130 pp. Mailing price, 35 cts.

From the same firm we receive 'Trois Contes Choisis,' by DAUDET, with Notes by R. SANDERSON, Professor of French at Harvard. The stories are our old friends: 'Le Siège de Berlin,' 'La Dernière Classe' and 'La Mule du Pape' and they look very neat in their new dress. The editing is pleasantly and sympathetically done. Price, 15 cts.

Hachette's "Modern Authors" (Boston: Schoenhof) have received during the Summer four additions, of which three are at hand. The first (No. 51) is Part ii of 'Récits d'Histoire de France,' taken from MICHELET. It is evident that the complaint we made in noticing Part i (see MOD. LANG. NOTES vol. iv, col. 449) has not reached the ears of the editor, A. ESCLANGON, for into one hundred and seventy-one pages, including illustrations, he has crowded not less than fifty-eight selections. In giving etymologies, it is gratifying to see that SCHELER is quoted.—An adaptation of 'Sur Mer,' an episode in HECTOR MALOT's 'Romain Kalbris,' forms no. 56 of the series. The Notes by HENRI TESTARD are well chosen and excellent.—This remark cannot, however, be applied to the notes of No. 58, LAMARTINE's 'Le Tailleur de Pierres de Saint-Pont,' edited by S. BARLET. The method here followed is that of translation (without comments for the most part) of words and phrases which are defined in any ordinary lexicon. It is to be borne in mind that all the volumes of this series contain vocabularies.

PERSONAL.

Professor A. M. ELLIOTT is engaged on a critical edition of the Fables of Marie de France. During the past summer he has been able to control the sources existing in the libraries of England; namely, three manuscripts in the British Museum (Harley 978 and 4333; Cotton, Vespasian B. xiv), the MS. of the York Minster (16 K. 12, Pt. 1) and that of the University of Cambridge (EE. 6. 11).

Dr. HENRY ALFRED TOED has been appointed Professor of Romance Languages in the Leland Stanford Junior University, Menlo Park, California.

Dr. BENJ. W. WELLS is now Professor of Modern Languages and Literature at the University of the South (Sewanee, Tenn.). Dr. WELLS is a graduate of Harvard University (A. B. 1877; Ph. D. 1880). From 1882 to 1887 he was Instructor in the Modern Languages at the Friends School of Providence, R. I., and has since then studied in the European Universities and Libraries, chiefly at Berlin and Munich, giving particular attention to Anglo-Saxon ecclesiastical history. Dr. WELLS has contributed seven grammatical papers to the *Transactions* of the American Philological Society and one to *Anglia*; he has also published numerous historical and political papers in the *Historical Review*, the *Church Quarterly Review*, the *Church Eclectic*, the *Columbia Polit. Science Quarterly*, and the *New York Evening Post*.

Mr. C. CARROLL MARDEN (cf. MOD. LANG. NOTES, vol. v, p. 222) has been appointed Assistant in Romance Languages in the Johns Hopkins University, where he is also pursuing graduate studies with a view to the Doctor's degree.

Dr. JOHN R. WIGHTMAN (cf. MOD. LANG. NOTES, vol. iv, pp. 225-26) has been appointed Associate Professor of Romance Languages at the University of Nebraska (Lincoln), in place of Prof. A. HJALMAR EDGREN resigned.

Mr. EDWARD L. SCOTT has been appointed Professor of Modern Languages in the Louisiana State University, Agricultural and Mechanical College (Baton Rouge). After a three years course in Richmond College, Va., Prof. SCOTT received the M.A. degree in 1884; the following year was spent at Hanover Academy, Va., as Instructor in Greek and German; in 1886-87 he was Instructor in Latin, French and German at Doyle College, Tenn., and for three years thereafter, Professor of Modern Languages in Ruston College, La.

Mr. W. STUART SYMINGTON, Jr. received in June, the B.A. degree from Johns Hopkins University, where he has been appointed Assistant in French, and where he purposes to

continue his studies with a view to the Doctor's degree in Romance Languages.

The Professorship of Modern Languages at Iowa College (Grinnell) has been filled by the appointment of Mr. RAYMOND CALKINS, who received the B. A. degree from Harvard University in 1890. The last academic year (1890-91) was spent in teaching in Belmont, California. The Harvard *Sohier* prize was award to Prof. CALKINS in 1890, for a thesis on "Criticism during the Classical Period of German Literature."

The Instructorship in Romance Languages at Cornell University, Ithaca, N. Y., has been filled by the appointment of Mr. W. R. CHAMBERLAIN, who has studied at the University of Freiburg (Baden) and at Kings College, Cambridge, where he received the B. A. degree in 1890.

Mr. ALCÉE FORTIER, Professor of French Literature in Tulane University, La., has prepared for a Chicago Publisher, a sketch of the history of literature and education in Louisiana. He has also engaged with Messrs. Henry Holt & Co., N. Y., to write a history of French literature.

Mr. EDWIN S. LEWIS has been appointed Assistant in French at the Johns Hopkins University, where he has been pursuing graduate studies in Romance Languages for the past three years. Mr. LEWIS is a graduate (1888) of Wabash College, Indiana.

Dr. H. SCHMIDT-WARTENBERG (cf. MOD. LANG. NOTES, vol. v, p. 222) has been called to the chair of Modern Languages in the University of Mississippi (Oxford) in place of Dr. JOSEPH A. FONTAINE, who has accepted an Associate Professorship of Romance Languages in Bryn Mawr College, Pa. (cf. MOD. LANG. NOTES, vol. vi, p. 127).

Dr. JOHN E. MATZKE (cf. MOD. LANG. NOTES, vol. v, p. 191) has been appointed Associate in Romance Languages at Johns Hopkins University, Baltimore.

Professor MELVILLE B. ANDERSON (cf. MOD. LANG. NOTES, vol. ii, p. 235) has been called to the chair of English Literature in the Leland Stanford Junior University, Menlo Park, California.

Dr. GEORGE A. HENCH (cf. MOD. LANG. NOTES, vol. v, p. 223) has been promoted to an Assistant Professorship of Germanic Philology in the University of Michigan (Ann Arbor).

Dr. SYLVESTER PRIMER, of Colorado College (see MOD. LANG. NOTES, vol. v, p. 222), is now Professor of the Teutonic Languages at the University of Texas, Austin, Texas.

Mr. HOWARD N. OGDEN is now Professor of English at the West Virginia University (Morgantown, W. Va.) where during the last year he was Assistant in English; for the two preceding years, Mr. OGDEN held the office of Principal of the West Virginia College.

Mr. HERBERT EVELETH GREENE, of the Cathedral School of St. Paul (Garden City, L. I.), has been appointed Professor of English at Wells College (Aurora, N. Y.).

OBITUARY.

JOSEPH ROUMANILLE.

The death of JOSEPH ROUMANILLE at Avignon, on May 24th, of the current year, brings to mind more the part he played in the revival of Provençal literature, than his activity as an author. Born at Saint-Remy in the department of Bouches-du-Rhône, August 8th, 1818, he went to school at Tarascon and afterwards was enrolled as instructor in an institution at Avignon. Already he had poetical aspirations. The story is told that, intending to express his thoughts in French, he encountered an obstacle in his mother, to whom he wished to repeat his verses and who did not understand that tongue. And so through filial affection he remained a Provençal. His first collection of poems was published in 1849, under the title of 'li Margarideto' ('Daisies'). Their graceful and simple style attracted at once to ROUMANILLE the patriotic feeling already aroused by JASMIN. The following year the revolution of 1848 excited to active participation the religious and political sympathies of the poet and he appeared, this time in prose, to which he gave the form and content of Socratic dialogue, as a stout defender of the old dynasty and a firm opponent of the incipient socialism of the time. The success of these dialogues picturing the life of the peasant and abounding in mother-wit, written from day to day for the journal *la Commune*, of Avignon, was immediate and lasting.

ROUMANILLE was by nature a man of action. He had already gained authority among his

countrymen by his writings, when he conceived the notion of exerting his influence in uniting the local authors in a movement, which should have in view the revival of Provençal as a literary language. As in the time of the Pléiade, a school became the centre of this revival. Among the pupils of ROUMANILLE were MATTHIEU and MISTRAL, the RONSARD of this Renaissance. A collection of poems, 'li Prouvençalo' (1852), to which AUBANEL also contributed, announced the beginning of their work. Close on this publication came the congresses of Arles (1852) and of Aix (1853), and finally on May 21st, 1854, in the castle of Font-Segugne, near Avignon, was founded the Félibrige, that Academy of South France. Beside the four poets already named, TAVAN, JEAN BRUNET and PAUL GIERA were among the charter members. In 1855 ROUMANILLE, who had already for some years been a proof-reader, became himself a bookseller and publisher. In that year he originated and printed the official organ of the Félibres, the 'Armana prouvençau,' an annual almanach, where meteorology gives place to literature, and where are to be found the best productions of the authors of Provence. From his press have come, also, the most notable single works in Provençal.

The literary activity of ROUMANILLE did not diminish under the demands of business. Besides his collaboration in the 'Armana,' he has published separate volumes. In 'lis Oubreto en vers' (1864) he brings together Christmas carols and narratives of human emotions. His prose, which is generally in the form of stories and sketches, deals with the beliefs, traditions and legends of his people, and has been quite generally translated into French, notably by PAUL ARÈNE and DAUDET. Most readers of the latter have not forgotten 'le Curé de Cucugnan' of the 'Lettres de mon Moulin.' The best collection of these stories of ROUMANILLE is perhaps 'li Conte prouvençau e li Cascarleto' (1884). In the last few years of his life, ROUMANILLE was the official head of the Félibrige.

ROUMANILLE was fortunate enough to live to see the success of the movement he started, a success which, without much doubt, exceeded his most sanguine expectations. From the degradation of a patois, Provençal has risen to the position of a language in honorable use. Through it have been communicated to the world many excellent works and, in poetry, some master-pieces. Its revival has incited also to the scientific study of language and extended the field of dialect research; and in all its period of prosperity, the principles which inspired its chief promoter, religion and patriotism, have remained its leading characteristics.

F. M. WARREN.

Adelbert College.

JOURNAL NOTICES.

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Rambeau, A., Die phonetik im sprachunterricht und die deutsche aussprache.—**Klinghardt, H.**, Schwedische examenverhältnisse.—Reviews: **Sommer, H. O.**, Le Morte Darthur by Sir Thomas Malory (L. Kellner und E. Kölbinger).—**Buelbring, K. D.**, Geschichte der ablaute der starken zeitwörter innerhalb des Südenglischen; **Wackerzapp, A.**, Geschichte der ablaute der starken zeitwörter innerhalb des Nordenglischen; **Schleich, G.**, Über das verhältniss der mittlengl. rom. Gawain zu ihrer altfranz. quelle (M. Kaluza).—**Spanier, J.**, Der 'papist' Shakespeare im Hamlet (M. Koch).—**Tyler, Thos.**, Shakespeare's sonnets (M. Koch).—**Gaedertz, K. F.**, Zur Kenntniss der altengl. bühne, u. s. w. (L. Fränkel).—**Buelbring, K. D.**, Daniel Defoe: The Complete English Gentleman (F. Bobertag).—The Century Dictionary (A. L. Mayhew).

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